

CHOPIN'S GREATER WORKS

PRELUDES,
BALLADS,
NOCTURNES,
POLONAISES,
MAZURKAS.



J. KLECZYNSKI

07 145 v63 no
Kleczewski, Jerry 1937-1995

Chomik's Greater Works

RICKS COLLEGE LRC



3 1404 00 112 044 0

William A. Hall
1916

DATE DUE

JAN 30 1990 MAY 30 1992		
APR 06 1993		
MAY 18 1992 OCT 22 1994		
FEB 16 1995		
OCT 21 2003		
NOV 17 2005		
NOV 17 2005		
NOV 30 2005		
DEC 17 2005		
JUN 04 2011		
GAYLORD		PRINTED IN U.S.A.



Digitized by the Internet Archive
in 2012 with funding from
Brigham Young University-Idaho

OCC.
RE

CHOPIN'S GREATER WORKS

WORKS RELATING TO CHOPIN.

Handbook to Chopin's Works. Giving a Detailed Account of all the Compositions of Chopin. Short Analyses for the Piano Student. By G. C. ASHTON JONSON. A Guide for Concert-Goers, Pianists and Pianola-Players. Cr. 8vo, cloth, 6s.

Chopin: The Man and His Music. By JAMES HUNEKER. With Musical Examples. Thick cr. 8vo, cloth, 10s.

Chopin: As Revealed by Extracts from His Diary. By COUNT TARNOWSKI. Translated from the Polish by N. JANOTHA. Portraits, cr. 8vo, cloth, 2s. 6d. net.

The Life and Letters of Frederic Chopin. By M. KARASOWSKI. Translated from the German by E. HILL. 2 vols., cr. 8vo, cloth, 10s.

The Works of Chopin and Their Proper Interpretation. By J. KLECZYNKI. Translated by A. WHITTINGHAM. Cr. 8vo, cloth, 3s. 6d.

Frederic Chopin, Life of. By FRANZ LISZT. Translated in full for the first time by JOHN BROADHOUSE. Cr. 8vo, cloth, 6s.

LONDON: WILLIAM REEVES.



CHOPIN.

CHOPIN'S GREATER WORKS

(*PRELUDES, BALLADS, NOCTURNES,
POLONAISES, MAZURKAS*)

HOW THEY SHOULD BE UNDERSTOOD

BY

JEAN KLECZYNSKI

INCLUDING

CHOPIN'S NOTES FOR A "METHOD OF METHODS."

TRANSLATED WITH ADDITIONS BY

NATALIE JANOTHA

WITH THREE PORTRAITS AND A FACSIMILE

LONDON:

WILLIAM REEVES, 83 CHARING CROSS ROAD, W.C.

SECOND EDITION

Printed by The New Temple Press, 17 Grant Read, Croydon

THIS TRANSLATION IS DEDICATED
BY SPECIAL PERMISSION
TO
H.R.H. THE PRINCESS BEATRICE,
PRINCESS HENRY OF BATTEMBERG.

CONTENTS.

	PAGE
PREFACE - - - - -	9
NOTES FOR A "METHOD OF METHODS" - - - - -	13
LECTURE I - - - - -	17
LECTURE II - - - - -	53
LECTURE III - - - - -	73

ILLUSTRATIONS.

- Portrait of Chopin from an oil painting.
- Portrait of Princess Czartoryska.
- Portrait of Chopin from a sketch.
- Facsimile of Mazurka in C.

THE RT. HON. W. E. GLADSTONE TO HIS
DAUGHTER, MRS. DREW.

"I am extremely glad to hear that Miss Janotta is giving her aid to the interpretation of Chopin, whom she so deeply venerates, for I feel sure that no one living is more competent to do it."



PREFACE.

ALL musical students will be interested by the publication of Kleczynski's last lectures which, delivered at Warsaw in 1883, are highly esteemed in the author's native land.

The following letter was addressed by the Princess Marceline Czartoryska, the illustrious friend and pupil of Chopin to the author of these lectures on the occasion of the publication of an earlier series of lectures;* which, full of appreciation, is sufficient introduction to any work concerning Chopin: "Monsieur Kleczynski, Vos belles pages sur l'Œuvre de Chopin m'ont vivement intéressée et, non moins vivement charmée, elles seront, je n'en doute pas,

* "The Works of Chopin and their Proper Interpretation," translated by A. Whittingham (London: W. Reeves; New York: C. Scribner's Sons).

un très utile complément à l'étude d'un maître admirable, dont la connaissance se répand chaque jour d'avantage; à vous Monsieur le grand mérite d'en faire jaillir la compréhension. Veuillez recevoir l'expression de mes sentiments les meilleurs.—Princesse M. C."

The frontispiece portrait is from an oil colour painting of Chopin, painted from life in 1847-8 at Paris by Anthony Kolberg, a Polish portrait painter and a friend of Chopin. The correct date of Chopin's birth, erroneously stated by all his biographers, is February 22nd, 1810, 23rd April, 1810, is the date of his christening.

The MS. of the Mazurka in C has a different ending from the ordinary published one. The Polish words mean "end with a shake."

The MS. of Chopin's "*Méthode des Méthodes*" for which the *Trois Nouvelles Etudes* were composed was given to the Princess M. Czartoryska by Chopin's sister, after his death.

Mr. Sutherland Edwards has most kindly edited this translation.

*Notes for a “Method
of Methods.”*

NOTES FOR A “METHOD OF METHODS.”

IT must be well understood that there is here no question of musical feeling or style, but simply of technical execution—mechanism, as I call it. The study of this mechanism I divide into three parts. To learn to play the notes with both hands, at one key's distance from one another; distant, that is to say, a tone or half a tone. This includes the diatonic and chromatic scales and the shakes.

As no abstract method for pursuing this study exists, all that one can do, in order to play the notes at a half tone or whole tone distance will be to employ combinations or fractions of scales or to practise shakes. It is unnecessary to begin the

14 NOTES FOR A "METHOD OF METHODS."

study of the scales with that of C, which is the easiest to read, but the most difficult to play, as it lacks the support afforded by the black notes. It will be well to play, first of all, the scale of G flat, which places the hand regularly, utilising the long fingers for the black keys.

The student will arrive progressively at the scale of C, using each time one finger less on the black keys. The shake should be played with three fingers; or with four as an exercise. The chromatic scale should be practised with the thumb, the forefinger and middle finger, also with the little finger, the third and the middle fingers.

In thirds, as in sixths and octaves, use always the same fingers.

Words were born of sounds; sounds existed before words. A word is a certain modification of sound. Sounds are used to make music, just as words are used to form a language. Thought is expressed through sounds.

An undefined human utterance is mere sound; the art of manipulating sounds is music. An

abstract sound does not make music, as one word does not make a language. For the production of music many sounds are required. The action of the wrist is analogous to taking breath in singing.

N.B. No one notices inequality in the power of the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is, not to play everything with an equal sound but to acquire a beautiful quality of sound and a perfect shading. For a long time players have acted against nature in seeking to give an equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger, at the other extremity of the hand. The middle finger is the main support of the hand, and is assisted by the first. Finally comes the third, the weakest one. As to this Siamese twin of the middle finger—bound by one and the same ligament—some players try to force it with all their might to become independent. A thing impossible, and most likely

16 NOTES FOR A "METHOD OF METHODS."

unnecessary. There are, then, many different qualities of sound, just as there are several fingers. The point is to utilise the differences; and this, in other words, is the art of fingering.



CHOPIN.

From a drawing from life by F. X. Winterhalter.

I. LECTURE.

IN my former lectures on Chopin* I mentioned the desirability of making a special analysis of each work of that master. These analyses taken as a distinct course, and particularly as a private study, would be very profitable. In the present work it is not here intended to analyse every one of Chopin's compositions; but we will occupy ourselves with the most important and most characteristic of his masterpieces, and try to point out the peculiarities which are common to them all. In this manner we may be of some use to the admirers, and also to the authoritative judges of the genius of Chopin, and if we may use the expression, add a

* "The Works of Chopin and their Proper Interpretation."

new brick to the tower of his glory. In some of the former lectures the endeavour was made to point out the remarkable characteristics of the works of Chopin, such as their melodiousness, their constant legato, their simplicity, which by no means excludes rich fantasy, their graceful rubato, their sentiment and passion restrained within due limits; while in regard to the technical part of Chopin's works, we remarked that interpreters of this composer, more perhaps than those of any other, require a touch of exquisite beauty. It is only a happy combination of the qualities previously named, which can form that ideal executant whom we have not hitherto encountered. The use of the pedal moreover, or rather both pedals, is in this case a point of the greatest importance.

As a whole, the works of Chopin represent to us the pianoforte in its noble grandeur as an instrument full of poetry and clearness of tone, with a melody includes that of the human voice. The marvellous variety of the qualities of Chopin's Muse is well exemplified in his Etude in A flat (Op. 25, No. 1).

The fluent legato in the first place so thoroughly vocal, brought out by gliding fingers, and the almost continuous, that is to say, constantly changing use of the pedal, the softness of the cantilena, of which the tones, at first delicate, then more and more clearly marked with a rippling murmur move on and on; all these are striking peculiar characteristics in the works of Chopin.

It is said that Chopin explained to one of his pupils the manner in which this study should be executed. "Imagine," he said, "a little shepherd who takes refuge in a peaceful grotto from approaching storm. In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute."

Everyone knows that a beautiful legato cannot be attained without a graceful and practised touch. That noble roundness of tone which the singer acquires by soft breathing through the throat, and the violinist by a skilfully gentle pressure of the bow, is reached by the pianist through a pressure of the fingers which is soft and not forced; and in the

case of a stronger note, through the elasticity of the arm, as distinguished from violence or heaviness.*

It might at first seem that this observation on pianoforte playing in general could have been dispensed with here. Not so, however. No author loses so much through the want of a beautiful tone on the part of the executant as Chopin, who using, not often, sudden accents and being particularly fluent and equal, requires in his performer a greater perfection of nuances, a greater poetising of each note. In this respect, Schumann is the only composer who somewhat resembles him.

On the use of the pedal in Chopin's compositions, as in those of other composers, a separate lecture might be delivered. Hans Schmidt of the Vienna Conservatorium has specially discoursed on this subject in a series of lectures afterwards published in book form. A perusal of this work alone will quite suffice to show that the theory of the pedal is very imperfectly dealt with even in many of the best

* For a study on the subject of tone see the second of the formerly published lectures.

works on musical execution. The pianoforte pedal, so important an agent in elucidating the composer's thought and rendering the tone plastic, becomes, through improper use, as Schmidt himself expresses it, like a wet sponge rudely passed over a beautiful picture. It then suggests the saying of Talleyrand about language having been given to man to conceal his thoughts, for the pedal seems to have been given precisely for that purpose to a great number of pianists.

Some remarks, therefore, on the subject of the pedal, first in general, and then in particular, will not, we think, at this point, be out of place.

Let us observe that not only are two different harmonies on two different keys dissonant, but that, as a matter of fact, two sounds belonging to one and the same chord ought not to be joined in pedal if they produce melody in the single note; for in this case the sounds, heard together, would make a momentary duet, which a third sound would convert into a tiercet, and so forth.

For example we will take the beginning of the well-known Prelude in D flat.

Ex. 1.

(a) P - * (wrong.)
 (b) P . * P - . . * (right.)

In the first case (a) the impression produced on the ear would be as follows:

Ex. 2.

which, certainly, is in accordance neither with the intention of the composer nor with good taste. It ought to be played as at (b). Similarly, in the fourth Nocturne of Field (in A major) the pedal should be changed as follows:

Ex. 3.

P . . * P . . * P . . *

In Chopin's works, as in those of almost all other composers, we meet with many pedal marks entirely

false. The beginning of the Nocturne in F sharp is a case in point.

Ex. 4. *Larghetto.*

(a) Ped. . . . * P - : : : *
 (b) P . . * P . . * P - : : : *

If we wish to give effect to the melody, or, as the phrase goes, to the painting of the picture, we ought to play according to (b).

In marking the pedal thus, the composers showed inadvertence; though they were perhaps, at the same time, influenced by the imperfect construction of the pianos of those days, which, being weaker in tone, required their tone to be strengthened and prolonged by means of the pedal more frequently than our modern instruments. It is certain that fifty years ago that bar of the nocturne in which the pedal was employed as shown in (a) could have sounded agreeable to the ear; whereas in our day such an execution would rob the wonderful melody

of all its grace. The same thing may be said concerning every composition where the pedal is used too often, even though in accordance with the rules, as in the Nocturnes in E flat (Op. 9), A flat (Op. 32), and so forth. Such a use of the pedal on our present instruments would offend the ear, as everyone can perfectly realise. A continued employment of the pedal, even if lowered, creates a sort of noise or, more precisely, crash, which, as it increases in force, surrounds the melody under execution with a certain atmosphere of triviality. This triviality lies in the monotonous rumour of the pedal, which, even although increasing force may not be applied to it, will still prove fatiguing as well as obscuring to the theme, which, in this case, bears resemblance to a boat tossed on some tempestuous wave. In proof of the truth of this opinion it should be noticed that the pedal, used on proper occasions, produces a colossal effect, if accompanied by a skilful crescendo,* and renders the whole passage more majestic and richer in colour.

* Hans Schmidt on the Pianoforte Pedal, page 57.

The constant use of the pedal introduces a powerful crescendo into the middle of the Mazurka in A minor (Op. 17); and towards the end the pedal is even employed through a number of bars in succession, the same effect is obtained in the middle part of the Prelude in D flat, and in the octave part of the Polonaise (Op. 53).

All those effects of pedal, of phrasings, of rubato, with the distinctive forms given to them, combine to produce in Chopin's compositions, such a happy whole that a particular analysis of them is practically indispensable here.

To begin with the nocturnes. The first composer who introduced this musical form was, as is well-known, John Field; but it was Chopin who carried it to perfection, and lent to it a deeper significance. By a thorough and correct comprehension of the nocturnes, one can acquire a key to unlock the mysteries of the other and more magnificent works of the master. The manner in which he conducts a *cantilena* with so delicate a perception of the effects of the instrument, is a peculiar characteristic of Chopin's. We do not propose, however, to



analyse each of the nocturnes in this place; but shall confine our attention to some more typical, more difficult, and consequently more important ones.

The Nocturne in F sharp (Op. 15, No. 2), exhibits a type remarkably characteristic of the first youth of Chopin; the Nocturne in D flat (Op. 27), shows us the composer in the full development of his youthful dreams and enchantments; and the Nocturne in C minor (Op. 48), depicts exalted sufferings and a deep anguish of soul, the outcome of a longer and acuter life. In the F sharp Nocturne the performer has an opportunity for the display of his intelligence by the manner in which he takes the first A sharp. Chopin here enters suddenly into the middle of his theme, without any introduction; as in A sharp in that nocturne so also in the opening note, E flat, which occurs in the A flat study which we have recently mentioned, each note requires a certain accent, a certain pressure of the fingers, showing that it is the commencement of an expressive thought, and suggesting a burst of sentiment akin to the overflowing of a cup charged

beyond the brim. A short time ago a well-known artist, J. Wieniawski, simply by hearing one note at the beginning taken with its proper accent, instantly guessed which composition was thought of. This first phrase of the nocturne is indeed wonderful, from the upper note, to which we ascend by a crescendo :



falling pensively as far as C sharp. In the second half of the bar upon the two further C sharps



its strength grows until it rests upon the sufficiently strong accent of the first C sharp in the following bar. Afterwards it finishes with a soft passage which winds gracefully upwards. This whole phrase is like the cup of a flower which on one side descends in a beautiful curve and, on the other, rears its petals with a still softer grace. It is not without an object that we particularly describe this

phrase, for the description will soon be necessary to our study. For indeed, immediately afterwards the same thought is presented though in a richer form.



In this shape, it must be observed, the general lines of the thought remains the same, though more warmth of feeling and even more power must be employed; for the repetition we have met with is one that does not finish with diminished power but develops the inspiration; this same phrase appearing, again, a third time, in a higher degree of the scale:



more powerful, therefore, until it reaches its culminating point with an intensity of feeling on F sharp in the sixth bar, and it is only from this point that it falls, through the two succeeding bars,

to the first *piano* in a manner both graceful and logical. Some pianists in repeating the theme at bar nine, take the second pedal, for the sake of a much greater *piano*. This, to my mind, seems quite rational; I do not apply exceptional pressure myself but would leave the pianist to play with greater strength if he prefers to do so. Here, however, in repeating the theme, we perceive how necessary it is thoroughly to study its character, for otherwise we shall be unable adequately to render the charming ornamentation which adorns the eleventh bar.

Ex. 8.

more slowly.

a b

ra!!.

c d

V

One glance at the bars extending from the ninth to the sixteenth suffices to show that they are only

a repetition of bars 1-8. In the eleventh bar, therefore, the said passage is nothing but the third bar immensely enriched. Logic, therefore, directs us to play it similarly. Then the group :



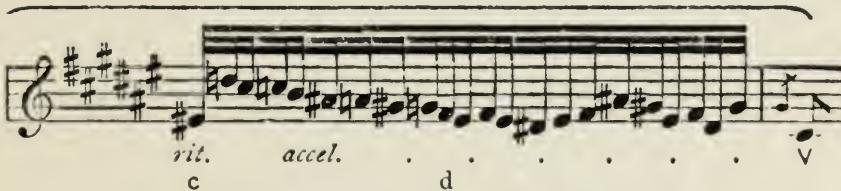
requires the same crescendo to be employed as in connection with the short note.



Consequently we must divide the said little passage into two halves of which one will descend, the other ascend. In like manner a little intelligence will show us that the chief point (the bottom, as it were of the flower-cup) from which the descending line begins to ascend again, will be the nineteenth note, E sharp. Thus, in the first half, the descending one, we shall have eighteen notes, in the second half, the ascending one twelve. It must not surprise

us if, as we have said formerly, the two lines on the two sides of the flower-cup had rather different curves. This division will at the same time indicate to us the point at which the bass is to be taken, as four notes (semiquavers) in the bass accompaniment will take this order—a, b, c, d. The same simple, logical view will enable us to attain a perfect interpretation of the same passage when it appears in a still richer form at the end of the nocturne :

Ex. 11.



of which forty notes are taken in the following manner—nine, nine, ten and twelve—as the letters a, b, c, d, express it.

This method must sometimes be used in passages

of Chopin's music, their importance is an organic and not an accidental one: they exhibit an enriched melody and not mere trifles.

Moreover, we must bear in mind that the characteristic features of Chopin genius is such that an equality of executions in playing these passages would be incorrect. It is therefore necessary, besides strengthening and silencing, to vary the passages by alternate delays and hurryings; while we must remember that in ending, an acceleration must follow (see former lectures, pages 60-1). Having dwelt upon this peculiarity—which is one of the utmost importance since it is a key to all the nocturnes—we can pass more abruptly over the rest.

After the long shake:



which can be lengthened even to *fermato*, according to will, it begins with comparative slowness, then hurries forward, and slowly sinks again at the end

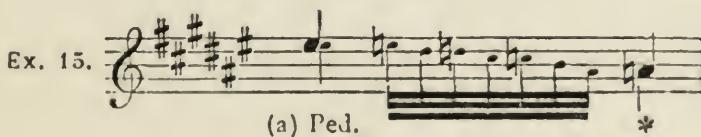
of the first part. In the second part the melody takes a reverse direction. It slowly rises



and then suddenly descends :



Then the small chromatic scale renders the fall of the voice easy, and excellently imitates the vocal portamento or the gliding of the finger along the strings of a violin. In my opinion the charm and fantasy is greater still if, at the time when the scale is being descended, we retain the higher note :



and leave the upper key only at the last note of the

fall. The holding of the pedal, shown at (a) still further elevates the beauty of this effect, so entirely original. As to the middle part of the nocturne, characterised as that is by such unrest, comment would be superfluous. Its soft and passionate beginning, its forcible though brief crescendo, its sudden fall to the pianissimo cause it to resemble some tempestuous episode in the expansive and peaceful life of a youthful soul. The first theme returns, and with it the calm and elegance, peculiar to the refined Chopin. Finishing the phrase of eight bars in the returning theme we meet with a peculiarity worthy of note.

The ending has the form previously employed :



but instead of ending, this bar is repeated twice in a shape always more enriched.

Ex. 17.

The expression, therefore, with small variations must be the same; and this fact will particularly facilitate the pianist's execution of the last bar, which should not be extended, but of which the first part should be played tenderly and *rubato*, the second part in hurried fashion, so as the more quickly to reach the B natural upon which a rest is to be made, as formerly upon the shake.

The end of the nocturne is now easy. We spoke in our preceding lectures about those rules which are to be observed in the greater part of Chopin's ornamentation, especially in their frequently representing a phrase formerly used but now exhibited in a richer form. For this last named reason the composer does not like us to linger too long over the

details but usually hurries us on at the end of the movement to the main destination object, which is a stronger final note. We have seen this rule applied in the recently described runs of the Nocturne in F sharp. We shall perceive the rule also in other places where, in view of producing the same effect, a similar execution is required: for example in the E flat Nocturne, Op. 9, first phrase:



For the second time thus:



For the third time thus:



a variant often added by Chopin and indicated to me by Mr. Makomaski, a pupil of Telefsen:

Ex. 21.

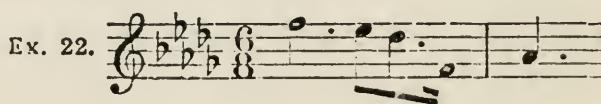


follows the same rule and leads to the same destination, halts, that is to say, on the best note, without a previous *ritenuto*.

Similar to this is the larghetto of the F minor Concerto. The original form in bars 7, 8, 9, 10, etc., changes in bars 26, 27, 28, 29, etc., and for the third time presents itself with indescribable riches of detail, at the end, after the recitative. Yet after each of these repetitions any enlargement of the details or any sentimentalism would spoil the beautiful ornamentations. They must not move too tardily to halt upon the stronger notes at the end; which are for the most part, the beginning of the following bars. A great number of these ornaments might be cited from the Nocturne in G minor, the

andante spianato, the first concerto, etc., but we judge that an intelligent performer, if he is familiar with our former lectures, will be able to see how the most characteristic examples here given illustrate all instances of the kind. After these episodical remarks, therefore, we may return to our task.

The Nocturne in D flat (Op. 27) is an immensely rich composition, and possesses distinction of form, independently of the nobility of its main conception. It is for these reasons one of the most finished and most typical of Chopin's compositions, though the type does not seem to us to differ greatly from that of the nocturne previously analysed. Consequently we do not propose to analyse it specially; but it should be mentioned that this nocturne has for some time past been becoming better known, and we have frequently heard it played very well indeed on the concert platform. The one circumstance upon which we must direct our attention is, what is not generally understood, that the principal themes:



which according to Chopin's intention, occurs, as everyone is aware, three times, should each time appear with a different strength and a different shade of expression. The first time, for instance, it should be given *piano*, with softness and simplicity; the second time, *pianissimo*, assisted by the second pedal, which is perfectly justified by the character and the modulation which prepares it:

Ex. 23.

The musical score consists of two staves of piano music. The top staff is in common time, G major, with a key signature of one sharp. It features a treble clef and a bass clef. The bottom staff is also in common time, G major, with a key signature of one sharp. It features a bass clef. Both staves have a dynamic marking of *piano* (P) at the beginning. The top staff has a tempo marking of *poco accel.* followed by *dim. e rit.*. The bottom staff has a tempo marking of *a T* (tempo rubato) followed by *rit. pp* (ritenue, pianississimo). Pedal points are indicated by vertical lines with the letter P and an asterisk (*) below them. The music consists of eighth-note patterns.

and the third time *forte* and *entirely* contrary to the pointing of the text, which directs that it is to be taken *delicately* and *diminuendo*. This was once

specially demonstrated to me by the late Julius Fontana; and it is very logical, for after the entire middle part, which develops itself *crescendo*, the theme resumed for the third time in a feeble manner produces no effect. Why the faulty marking was never rectified in Chopin's lifetime, and why the long passage which occurs at bar 7 after the return of the theme, has been directed to be played *con forza* instead of *con delicatezza*, I am at a loss to understand.

If the Nocturne in D flat is performed frequently and well, since it is easier to understand, the case is far different with the great Nocturne in C minor (Op. 48, No. 1). This dignified and expressive work is very often played coldly and phrased colourlessly or falsely. Yet every note in this composition is full of meaning. I do not know if the legend be true that this nocturne represents the contrition of a sinner. The reproaches of conscience are according to this idea followed in the middle part by heavenly harps and angelic choirs, and later on, by a growing disquietude, ending with death and a yearning flight to heaven (last passage).

Ex. 24.

In any case such an idea would very well explain the different phases of this most poetic work.

The beginning, with a hushed tone in the treble, requires for the two first notes G and A flat, a light pressure, but at the same time a lifting action to indicate, as it were, sighs. A flat is stronger than G. In the second bar the accent falls upon G, the remainder to be played tenderly and with expression, and moreover with a regulated shading of melody alternately upwards and downwards.

We will here mention the chief practical directions as to expression which Chopin often repeated to his pupils: "A long note is stronger, as is also a high note. A dissonant is likewise stronger, and equally so a syncope. The ending of a phrase, before a comma, or a stop, is always *weak*. If the melody ascends, one plays crescendo, if it descends, decrescendo. Moreover, notice must be taken of *natural* accents. For instance, in a bar of two, the first

note is strong, the second weak, in a bar of three the first strong and the two others weak. To the smaller parts of the bar the same direction will apply. Such then are the rules: the exceptions are always indicated by the authors themselves."

The ending of the whole half phrase in the fourth bar, a little rubato and crescendo, is played in a sufficiently dramatic manner, the last C being somewhat drawn out by the pedal. The pedal, taken generally twice in a bar, is held only through the first and third parts of the bar. The other four bars are played similarly, but with a softer termination, in G minor by way of contrast. In bars 11, 13 and 14 the bass:

Ex. 25.



taken dramatically and with expression, ought to paint the soul's disquietude. In the fifteenth bar the music ought deeply to affect the soul of the

listener. Yet out of this momentary calm, we are led again by a dramatic crescendo back to the chief theme beginning at the sixteenth bar, growing in sound and power, until in the twenty-first bar, the culminating point of power and expression is reached on the high C. (Such culminating points we must seek in every composition; this will facilitate our understanding of the whole.) Two triplets end this first part; and like the last tossing of a stormy wave, show the disquietude of the soul. The chords of the middle part, at first soft, grow to a powerful fortissimo. The same may be said of the finale where the inequality of the bass perfectly depicts the returning agony. We need not enlarge upon this subject. If the introduction is understood the interpretation of the other parts of the work is an easier matter. I shall end with a few remarks concerning a melodious rubato and the style of recitative which we meet with in the first part of the nocturne—as well as frequently elsewhere in Chopin's music—and of which the execution is seemingly difficult. We say *seemingly* difficult. Not that, in our opinion any real difficulties exist,

but that many pianists, not placing themselves on the right standpoint, magnify to themselves the difficulties of these parts, and frequently cannot cope with them at all. One reason, amongst others, of this failure is that in our age, after Chopin, the unformed style assumes some very strange shapes, breaking away from all rules of *tempo*, and even all æsthetical principles. We are accordingly now accustomed to those fantastic flights which are by no means absent from Liszt, but which are only occasionally appropriate to the works of Chopin. Yet I have read, in a recently started German periodical, that to make the performance of Chopin's works pleasing it is sufficient to play them with less precision of rhythm than the music of other composers. I, on the contrary, do not know a single phrase of Chopin's works (including even the freest amongst them) in which the balloon of inspiration, as it moves through the air, is not checked by an anchor of rhythm and symmetry. Such passages as occur in the F minor Ballad, the B flat Scherzo (the middle part), the F minor Prelude, and even the A flat Impromptu are not devoid of rhythm.

The most crooked recitative of the F minor Concerto, as can easily be proved, has a fundamental rhythm which is not at all fantastic, and which cannot be dispensed with when playing with orchestra.

If only we well understand and thoroughly impress ourselves with this rule, namely, that Chopin never overdoes fantasy, and is always restrained by a pronounced æsthetical instinct we shall have a hint as to the style in which his most difficult works should be played, such as the C sharp Study, the Ballads in F major and G, etc. Everywhere the simplicity of his poetical inspiration, and his sobriety will save us from extravagance and false pathos. On this point we must briefly add some observations in regard to certain other nocturnes.

The Nocturne in B flat minor ought not to be played too slowly. There should, as it were, be very unfrequent breathing on the part of the performer so as not to interrupt the thought. The passages, bars 2, 3, 10, 11, etc., should be executed somewhat rubato, with a slight significance on the three last notes. The middle of the nocturne, slow and heavy, though piano. Finally concerning the

use of the pedal, etc., the pianist should keep to the directions given in the edition revised by me of Chopin's works (Gebethner and Wolff).

Nocturne (2) E flat, with simplicity and naturalness; the time not too slow. The passages contained in bars 16-24 are hurried towards the end.

Nocturne (4) F, there is scarcely any use of the pedal, and the playing should be characterised by simplicity and correct time. Precision should be observed in the first part, in the middle there should be restlessness and fire.

As regards Nocturne (6) G minor, it was originally intended to be called: "After a representation of the tragedy of 'Hamlet.'" Afterwards Chopin abandoned this notion, saying: "Let them guess for themselves."

For the Nocturne 7 in C sharp minor the instructions contained in the former lectures will suffice.

In Nocturne 9 in B, the pedal should likewise be used seldom, and a simplicity equal to that of Mozart should be observed.

In the A flat Nocturne a more drawing-room style should be employed, and overstraining in rubato avoided in the middle part.

As to Nocturne 11, G minor, see the previous lectures.

Of Nocturne 12, G, it is very likely that the middle theme is taken from the motive of a French song, sung in Normandy. Nocturne 15, F minor, has been thoroughly described in the previous lectures.

In Nocturne 16, E flat, the style is somewhat grandiose, by reason of an extended phrasing. Here we will stop, though we ought to add to the best of the nocturnes the berceuse. It is known that in this work the bass ought to keep in rhythm while the right hand plays rubato.

To the nocturnes we must likewise add the preludes.

We have a few preludes to mention. The Prelude in C must be played twice the first time with less, the second with greater haste in the middle part, the speed becoming slower towards the end.

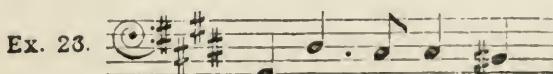
Prelude 2 ought not to be played, as it is bizarre. No. 3 (G), is quick and flying. No. 4 (E minor), very slowly. No. 13 (F sharp), is played almost in religious style, the middle part (C sharp) a little rubato. In a few bars at the end there is such a construction of the chord played by the right hand that above some of the notes in this chord a single note in the high octave and piano must be taken. To my mind this produces the effect of flageolets and violins, and the execution should be without arpeggio, just as described here (first the chord and then the single note quite gently). It gives a new and beautiful effect.

As to Prelude 15, the student should remember what Liebelt has said in his "Æsthetics," viz., that one single note, repeated can give the idea of a row of columns, erected in one line into infinity. To convey this impression it is here essential to play equally in *tempo*; and the playing should be at no distance from equality in such bars as the fourth, etc.

Prelude 16 is one which Rubinstein plays famously, with quickness and fire. No. 17, A flat, is a beautiful

romance. One can say the same of No. 21, B flat. No. 24, D minor, is played with great dramatic force and fire, the last three strokes being made with the entire strength.

Perhaps there is no more poetical adagio than what Chopin modestly calls the Etude in C sharp (Op. 25, No. 7), which we may class with the nocturnes. What a noble and elevated simplicity is observable in this duo; what melancholy, what exquisite form in the melodious turns! That this work is often played badly and with mannerism is not astonishing. To those who are not specially acquainted with Chopin's style it is very difficult. It requires deep perception, and, notwithstanding its powerful dramatic character must not be rendered with undue roughness or sharpness. In the introductory recitative according to the later edition by Mikuli, two notes, C sharp and B sharp.



which were formerly semiquavers must be regarded as quavers. Moreover, beyond the opinion of

Mikuli on this point, I have seen the same notation in a score corrected by Chopin's own hand, and still in the possession of his family. One must here consider the bass to be the chief melody. The right hand, in this duo, usually answers with a degree of discretion though at the same time very expressively. It must be played very slowly with much sadness and great simplicity. The execution of the accompaniment in the repeated chords:



should be extremely soft and poetical.

At the end of the first part :



the performer must avoid affectation into which he can easily fall on account of the beautiful turns of melody. It is extremely important that he should not caress these beautiful thoughts too much but

that he should play with naturalness and simplicity. As regards Chopin's expressive melodies of this description, one cannot too strongly recommend a close observance of those general rules previously set forth: which are particularly essential for finding out the strongest notes and giving them their proper accentuation, as well as for making duly restricted pauses between the musical phrases. This will prove of especial necessity in the second part where the musical richness of the runs introduce greater difficulties into the execution, already formidable enough by reason of their difficulties of a mechanical kind.

LECTURE II.

BALLADS.

A WORK is called classical when it is a model of beauty and when the forms in which its substance is developed are perfect. In a romantic work, on the other hand, the form is freer, and it is permitted to the composer to astonish his audience with a greater number of unexpected turns. Moreover a classical work tends to tranquillise the soul, whereas a romantic one tends to sway it to and fro. Nevertheless, these two definitions of the classical and the romantic are subject at times to such marked exceptions that the distinction between them must not always be looked for. A work which ten years ago was romantic we perhaps rank to-day

as classical; and in analysing its beauty we wonder at it indeed, but are not astonished as our ancestors were, who never thought it possible that anyone could accustom himself to such adventurous music. It was so with Haydn, Mozart, Beethoven, Chopin and Schumann. It will be the same with Wagner a certain time after his death. The strife on the subject of his ideas will cease, what is good in him be accepted and what is disagreeable refused. Then mankind will feel bored and look out for new wonder-creators.

In the ballads Chopin shows almost to the fullest extent the originality and at the same time the perfection of his forms, besides an uncommon poetical substance. In the first one (F) the contrast of the quiet first motive with the stormy passages continuing the second motive exhibits the chief foundation of the poetic whole. In the last part just as the music attains the culminating point of agony, the tempest is suddenly hushed and a calm follows after which a remnant of the former theme, in a strain of sad musing, returns, the composition ending sadly in A minor.

The form in the second Ballad in G minor is more elaborate; and here the author follows more particularly the model of the first allegro of a sonata. The exposition preceded by an introduction gives us two clear themes. In the middle part the motive is passionate and energetic, and shortly afterwards there is a return to the first thought. The finale is stormy and ends with powerful chords.

The Ballad in A flat exhibits, perhaps, greater unity in the expansion of the principal thought, of which we will speak particularly later on.

The fourth Ballad in F minor has a structure like the second one, and if it fails in anything it is that the final passages are less happily thought out, containing as they do, more ostentation of difficulties than organic development of the idea. Thus much as regards the whole shape and structure of these works.

As to the details we shall direct our attention upon one, in preference to all others, which plays an important part in Chopin's ballads.

This detail clearly exhibits the difference between

the romantic and the classical school, and justifies their distinctive names. It is the tendency of more modern composers towards rubato, and the introduction of vocal forms in pianoforte music that necessitates a greater freedom in the execution. As a matter of fact rubato existed even in Bach: we meet with it at all moments in the A Rondo of Mozart as also in the Trio in B flat and the last sonatas of Beethoven, though it occurs exceptionally and more rarely than in Chopin, who employs it very frequently. For this reason some of Chopin's themes are very difficult to perform and easily lend themselves to exaggeration. To this class belong the introductory themes to the first ballad (G minor), and in the second (F). This continual wavering of the theme (especially in the last-named ballad), which, though it is based on the one hand on rhythm, but on the other on fantasy, is unquestionably a new principle compared with the usually strict forms of Beethoven's sonatas. To show how such parts ought to be performed is not precisely easy, for here the individuality of the executant

has much to do with the rendering. There is in this case, an inspiration, a fantasy, in one word a creative power without whose verifying principles these parts of the music will always look like moonlit silhouettes, devoid of independent life. Put what we call punctuation and musical phrasing have a very appropriate office here and render great assistance. To know where the phrase begins, where it ends, to know which notes are strong and which are weak, not to lengthen the phrases too much if they extend over several bars, and, what is very important, not to play any musical theme in the same way twice—these are points on which a competent knowledge, though it will not replace fantasy and individuality, will serve as guardian angel or as righthand to them. It will be a foundation on which, when the executant has obtained a firm footing, he can venture to take flights freely.

BALLAD IN G.

There is probably not an atom of truth in the legend concerning this ballad which is contained in

a little book entitled "Chopin's Adventure." According to this pamphlet Chopin, during the first years of his success in Paris, was haunted all the year round by a certain obstinate Englishman, who, if at a concert or in a drawing-room, would sit immediately opposite him and listen to his playing with riveted attention, as though he wished to appropriate all the master's mysteries; and Chopin felt himself always transfixed by that gaze and conceived a settled dread of the Englishman. When one evening at the Countess d'Agoult's, Chopin was prevailed on by the entreaties of the hostess to play the Ballad in G, that lady allowed him to be approached by the mysterious Englishman, who introduced himself to the artist and after brief ceremonies avowed that he wished to take lessons from Chopin. "And are you already an accomplished player?" the artist inquired, "I do not know a single note," was the calm reply, "but notwithstanding that I *must* take lessons from you and play that ballad as you play it." "But, sir, what you demand is an impossibility." "Yet it must be as I say," said the Englishman with decision, as

he pierced the artist with a strange look. Chopin shuddered but refused the lessons with firmness. The Englishman saluted coldly and went out. Chopin felt relieved and was seized with a fit of such good humour that he improvised wonderfully until one o'clock in the morning. Returning home, however, at an advanced hour, he parted from the friends who had been accompanying him, and, turning into a side street, was suddenly surrounded, blindfolded, placed in a carriage and carried away to a neighbourhood to which he was a stranger. There, in a secluded villa near Paris, its rooms gorgeously furnished, appeared the ever-courteous Englishman who told Chopin decisively that he would remain a prisoner until he had taught him the Ballad in G—adding that he would pay a princely fee for the instruction. There was no help for it. The unconventional lessons began and the pupil made extremely rapid progress, though he proved very exacting as he wished not only to play well, but to catch and copy all the most poetical accents of the master's execution—in fact to play as he did. This *truthful* little pamphlet declares that after one

month of study the Englishman already knew the whole of that part which we will proceed to analyse; that is to say, the first passages. Then Chopin's imprisonment ended, as the Englishman, having been released by his fiancée from any further proof of his affection, decided to release Chopin too. The most fantastic feature of this legend is not the mysterious seizure, with the circumstances surrounding it, but the possibility which it alleges of an un-musical person's learning the part in question, so difficult as it is to phrase. For let us consider that the opening melody of this ballad has not the calm and equal rhythm which develops classically in Mozart's sonatas nor even the dramatic tendency of Beethoven's "Pathetic" Sonata, where the flight of the composer's spirit is regulated throughout by the principle of a strongly and strictly accentuated rhythm. In the opening melody of Chopin the fantastic, from the first, entwines its wonderful wings, and requires that the rhythm shall waver gracefully, appearing at the front, then stepping back and producing incessantly new forms and contrasts. Would it be possible to imagine this theme

played methodically, with a certain degree of equal rhythm, in imitation of the introduction to the "Pathetic"? In the ballad, the introduction itself, grand as it is, and really pathetic, prepares us in a different manner; we feel that here will be the plot of a mysterious and fantastic novel.

In the new edition of Chopin which is being prepared for publication, we have endeavoured to point out as far as possible the changes of rhythm and phrasing especially in the introductory part; but the most precise hints on this subject (taking it for granted that they meet with the approval of the performers) will not suffice if the executant has not imbued himself with the same spirit which animated the composer at the time of creation. We will here give the sketch of the opening:

Ex. 29.

The musical score consists of two staves of piano music. The first staff begins with a forte dynamic (F), followed by a short note, a half note, and another short note. This is followed by a ritardando (rit.) and then a tempo marking (a tempo.). The second staff begins with a half note, followed by a quarter note, and then a ritardando (rit.) and a tempo marking (a tempo.). The music is in common time, with a key signature of one flat.



(More in tempo than previously, but always in the same style.)

Ex. 39.

In the further development of the theme, a more rhythmical form may be adopted, but when a few pages later the same idea is repeated the same rubato style may return, and by the aid of it we shall move on to a powerful and passionate crescendo, leading to the second theme in A. This second theme, in E flat at its first appearance, has a soft and equal character, which is most necessary for the sake of contrast, especially after the lively and hurried passages which precede it. Just at its conclusion we meet with a curious detail, namely, that whereas everywhere before we have had the rhythm of eight bars, here two bars:

Ex. 31.



replace four. Therefore they need to be enlarged. Such are, more or less, the principles of this style. Notwithstanding its wavering in rhythm (which, however, must not be overdone), we may see, by this ballad, that it sometimes, in case of need, reaches a strong dramatic pathos, and that, while it answers the requirements of æsthetic beauty, it lacks neither grandeur nor seriousness. Those passages in this ballad which are of a lively character are easy to be understood and require no comment.

Not less difficult, even in the more delicate shades, is the theme of the first Ballad in F. One general curve placed by Chopin over the themes does not mean that the phrasing is to be colourless. It shows only that entire breaks or sharp pauses are to be avoided. Here is a sketch of the phrasing of the part in question :

Ex. 32.

Beginning of the Theme.

Lento. *poco meno lento, ma molto tranquillo.*

cres. *più piano.*

rit. a tempo.

molto rit. a tempo.

The passages themselves are here easy to understand, but, on the other hand, the subsequent return with a change of the first theme presents many difficulties of style. A delicate wavering of a

poetic thought is changed to dramatic terror. The contrasts of peace and excitement give to this music an entirely peculiar and original character. We find such contrasts in the following modulations:

Ex. 33.

stretto più mosso.

We will not reproduce the second part as it is only a repetition of this one in F. The last and culminating contrast of this beautiful work is produced by the long pause after the final, sudden crescendo in the ever-rising passages. After that pause comes the melancholy end of the "story" in the sad A minor.

The third Ballad in A flat has incomparably more of the “classical” character. The simplicity and unity of thought which so strikingly pervade it are certainly the cause of its greater popularity, and the particular approbation which it has obtained amongst musicians in general. Its themes are perhaps not so remarkably beautiful as those of the former ballads; but the form is more developed and more in a model fashion, and invests it with features which may be described as monumental. It is perhaps a characteristic of romanticism that its ideas are particularly beautiful and enchanting by their originality, but this very beauty prevents their being so well worked out as a simpler and, I would say, more natural thought.

The first eight bars of the ballad are, as it were, the introduction to some “story.” One ought to play them calmly, with tunefulness and fullness of sound, to part the middle notes well after the fourth bar and somewhat to silence the two last bars. In the ninth bar we already find the rhythm which is to characterise the whole work. This is the accent on the third quaver.

Ex. 34.



This accent continually recurs and soon passes also on the sixth part of the bar, to introduce, in this graceful form, the beginning of the theme.

Ex. 35.



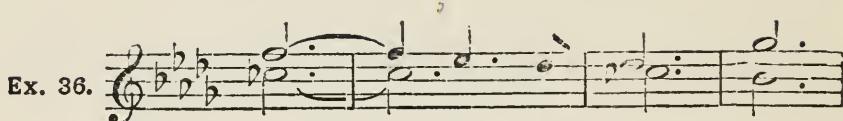
The whole ballad makes the utmost use of this rhythm, rendering it poetical. From tender it becomes passionate and powerful, and receives, especially in C sharp minor, an entirely dramatic development. On the last two pages it apparently grows silent, but only to exhibit, with a stormy bass

accompaniment, a picture of dark horror, increasing in intensity, suggestive of a whirlpool and exploding at the end of the composition with all the dramatic power of the first theme. There is no doubt that the impulse to create the ballads was given to Chopin by the ballads of Mickiewicz; and the third ballad is evidently inspired by Undine. That passionate theme is in the spirit of the song "Rusalka." The ending vividly depicts the ultimate drowning, in some abyss, of the fated youth in question.

We need not say much concerning the fourth ballad. We shall direct our attention only to one detail, which tends enormously to facilitate the phrasing of Chopin's works. It concerns the eight-bar rhythm of musical phrases. When we mentioned this in the lectures a certain critic charged it upon Chopin as a fault. Yet not only Chopin, but all composers, take the eight-bar cycle as a measure for their creative work. If Beethoven sometimes quits this rhythm, adding, now only a few bars, now only one, and if the later composers make more exceptions still, such facts do not weaken the rule itself. If we

emphasise this point in reference to the performance of Chopin's works, it is because, irrespectively of the simplicity of his style of composition, we have often heard virtuosi who seem to forget the rule in question, not putting in rests where they ought, or mannerising the rhythm whereby a comprehension of the eight-bar rhythm is made more difficult. These points must above all be observed in executing these works, so full of fire, to which Chopin, one knows not why, gave the title of scherzi. The first scherzo does not offer many difficulties; for everyone understands its passionate, stormy first figures, the tranquil charm of the middle theme, exhaling an idyllic breath, the thunderous ending with that chromatic conclusion which virtuosi change (this time correctly) into octaves. But in the second and sometimes in the third scherzo we often meet with that false interpretation. In the B flat minor Scherzo the first page ought to be played in a manner unusually rhythmical, so that the listener may precisely understand that in the twenty-second bar, G flat, and in the forty-fifth bar, F, is placed on the second part of the quick rhythm.

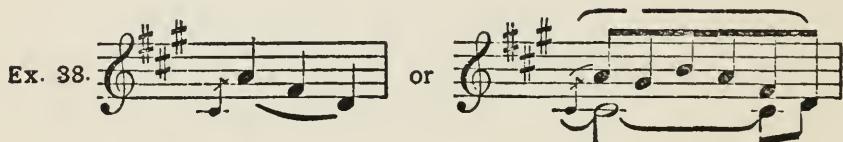
How perfectly the wonderful melody :



moves in cycles of eight bars we have shown in the lectures of 1879. The middle part :



has in a few places one bar added to the original rhythm. It is in this bar that occurs :



which is absent the first time.

Finally, everywhere this order prevails and lights up all the corners of the fiery poem. We can say the same of the Scherzo, C sharp minor and E. In the first one, as we play the middle part (D flat) the necessity of phrasing clearly will successfully

restrain us from too great an inequality of rhythm; a matter wherein virtuosi sin so often, playing as they do, the chords too slow and the subsequent passages too quick.

Having more particularly described the ballads we need not dwell so long on the scherzi nor on those other works of the composer which are more cosmopolitan in their character, as concertos and sonatas. To the understanding of these, sufficient hints will probably be found in the new edition. The same hints will apply to the Fantasia in F, Allegro de Concert, etc.

LECTURE III.

POLONAISES.

CHOPIN exhibited in the polonaises and in the mazurkas the greatest attributes of his mind and by these compositions certainly made his greatest claim to immortality. Whatever German æsthetics may say, I am of opinion that it is not a *mistake* but a *merit* on the part of an author if he familiarises the world with the peculiar characteristics of his nation by transporting them into the domain of art. Whatever is a *type* thereby commands an uncontradicted right to a place in art, though the type in question must never betray art into trivialities. This last-named danger need never be feared where Chopin's works are con-

cerned : his type is always æsthetical in the highest degree and his method of exhibiting it not in the least uncouth. As for us, who understand and appreciate Chopin so well—and certainly better than foreigners—we admire the manifestation of this type as a new phase of art, seeing that all the Slavonic world spoke for the first time through this type, which is still eagerly spreading its wings. It is not at all extraordinary that at the appearance of a type so new, so special, the western world of art felt a strong shock and took up a hostile attitude. The striking exhibition of such a type would inevitably be condemned by conservative critics. This antagonism, especially between the German and the Polish-Slavonic in art, exists to this day in a certain degree, though it is already shaken. Only a more complete development of our individuality, together with other Slavonic individualities can conquer a thorough approbation for the type itself, and likewise for the highly-artistic forms with which Chopin—and Moniuszko, to some extent also—adorned that type.

Nobody will deny that the characteristic of the Polish type is a certain "knighthood" which we find perfectly expressed in the gorgeous appearances and warlike personalities of our own nobility, as well as in its loud and somewhat brusque conversation, in the dance and so forth. This rather rough feature of the type is not harmful if it is mitigated æsthetically. It gives to all the dances of Chopin the warm colour, the fire which glows in them and gives them a mysterious dignity of beauty. In the private life of the Poles the sharpness of the type is smoothed by inborn *goodness* accompanied by *courtesy*; not the spurious kind, consisting in externals, but the delicate one in sympathy with the pangs and sufferings of a neighbour whose misfortunes it compassionates, and in whose prosperity it delights. Let us add to this type *righteousness* and truth, *heartiness*, social simplicity, good humour, and we shall get a type purely Polish and strictly æsthetic, which, reflected in art, will be in the highest degree a sympathetic type. It is such as we are. People may laugh at our impracticability and com-

plain of our want of political instinct; but they must love us for our *nobility*, whereby we glow for great ideas, our *disinterestedness*, so rare in nations, and also our *probity* and *goodness*, in virtue of which we are ready to render to everyone his due. As we are, such is our type in music. It does not wish to rise above others or to despise them, as is the strong tendency of the German type. We are ready to be brethren to all.

The peculiarities of the Polish character in particular, good-heartedness, expansiveness and a certain buoyancy and elegance, are strongly exhibited in Chopin's works, especially the works of his youth. A more advanced age deepened these characteristics, and added to them a hue of suffering and agony such as all hearts experience which feel for mankind. But nowhere are the lineaments of the type so brightly drawn as in the dances, where the energetic rhythm is of such great assistance.

The polonaise, as a court dance, seems to have first appeared in Poland in the sixteenth century. It is a sort of procession in which all the company

pass along in a stream and then defile in pairs with movements full of fancy and chivalrous charm, almost boasting of its beauty and animation. It seems true that the primitive aim of this dance, as history asserts, was a procession of the whole nobility before a newly-chosen monarch. The polonaise, then, is not a dance but a march, whose music ought, though not by a coupling of bars, to preserve the martial character. Accordingly we understand that the movement of a polonaise must be strongly weighed and that each note is of importance; and our advice is that in Chopin's polonaises, without exception the counting should be not in threes but in sixes.

The most beautiful polonaises before Chopin wrote were those of Oginski. They possess in bud that character which Chopin developed so fully. Their best example is perhaps No. 1 (F), so elegant and serious, yet redolent of mystery and charm. After him came Kurpinski, who continued this form very well though he did not create a new type. But the appearance of the A Polonaise (Op. 40, dedicated to Fontana) was for the time being an epoch.

Liszt, so far as we know, played it at all his concerts. In this dance which may be called glorious in the full significance of the word, the Polish type appears in all its sumptuousness, and with a splendour somewhat theatrical. Each note, each accent, glows with life and power.

We will point to the accent on the triplet in the second bar:

Ex. 39.



often paid scant attention to, yet indispensable. The sudden modulation to C sharp (on the four-six chord) in the fifth bar is gorgeous. The two last of the eight bars, first part, exhibit the robust characteristic of a polonaise.

Ex. 40.



There each of the six quavers has a solid weight of its own, an accent, a significance. As regards the

strong accent on the quaver B in the last bar, this accent, though not uncommon (Kaminski, Elsner, Kurpinski, Oginski) is nevertheless, through the two previous accents on the same note—which are, however, feebler—prepared splendidly and effectively. Already the short analogy we have made shows us what the tempo of this “march” ought to be—buoyant, indeed, but never too fast or too flying as we should then entirely lose the accents in the two last bars.

The second part is a further development of the idea of the first and therefore requires no close consideration here. There is the same accent on the triplets, the same weightiness of chords in the third and fourth bars, and also on the return to the first theme, where one may make a ritenuto.

In the third part trumpets are heard and the music in general deceives the ear. The piano seems to change into an orchestra (it is curious that this part arranged for an actual orchestra, shows to least advantage). The touch ought now to be sharp and spontaneous. The player must give equal energy and a greater power and accent to the shakes in the

fourth bar of the bass which imitates the roll of a drum. The whole must get slower towards the end, to supply the want of a coda—the only deficiency which can be found in the composition.

We have halted a little over this polonaise so as also to discover elsewhere the model, the type which it presented. This type is splendidly exhibited, too, though with other details, and upon another foundation, so to say, in the following Polonaise in C minor. A more particular analysis will be here in place, by way of preparation of our study of an earlier Polonaise in C sharp (Op. 26, dedicated to Dessauer). If we assume that it was composed earlier than the other we shall be obliged to admire all the more the perfection of the type it exhibits, though contained in such fantastic and poetical forms. Such Polonaises as those in B flat, F minor, D minor (Op. 71), G sharp minor, G flat, etc., preceded it by a long space of time and we know these works as the products of Chopin's youth, which include also the charming and incomparably elegant Polonaise in E flat (Op. 22). It is a pyrotechnic display of wonderful passages and daring changes, as though

created for the concert platform. The ending of the first part is wonderful.

Ex. 41.



The Polonaise in C sharp is in quite a different manner. There the dancing character disappears entirely. The whole work, highly original, is a poem full of fantasy in which, although the rhythm of a polonaise is perfectly preserved, the author finds scope for the liveliest contrasts. After the introduction of four bars, strong and energetic, comes the first part, in which are represented, in the form of questions and answers, two opposite ideas. The four opening bars are passionate and full of fire, and ought to be played with great force. Suddenly we stop on the dominant, and take the other four bars *piano*, in a rhythm full of charm and wavering; and the end :

Ex. 42.



finally regulates the rhythm and justifies the title of

polonaise. We find similar contrast in the second part. It begins with ~~a~~ an extremely rhythmical figure (which must be counted in study, as six quavers, and the place well denoted where the bass falls in with the treble). This part always develops in a continual crescendo until the *ff*; then stops on the chord in G sharp and develops to the new part on the dominant of the scale in E, which is so soft and so full of simplicity that we recommend it to be marked *senza espressione*. A return to the first part follows; a repetition; and then the Trio in D flat.

Simplicity and *exquisiteness* are combined in this trio in a really Chopinesque and characteristic way. Besides a certain degree of intention, indispensable in such cases to a good execution, the player should also bring to his task a consideration of the details on the basis already mentioned, of *strong* and *weak* notes. The phrase is eminently a four-bar one, and therefore gets rapidly weaker in the fourth bar. The note F which begins it is the most difficult to take, as it is long, and, opening the descending phrase, should be sufficiently loud though not in the least

harsh--on the contrary, noble and soft. The gracefully falling triplet:

Ex. 43.



likewise presents no slight difficulties. It should be regular and yet not taken mechanically or indifferently. In this triplet, as in the whole phrase, there should be a certain blending of pride and elegance, a certain *distinction*, to use a word which is foreign, it is true, but which often expresses the character of Chopin's phrases. The more likely second half of the phrase needs no particular comment. In the second change of eight bars in this half, the tempo rubato, which occurs, after a few bars have been played, is a point worthy of consideration. After striking the stronger B flat, a sudden turn follows, full of charm.

Ex. 44.



We are transported into another world by the enharmonic change, which, although pianissimo and without strictness of touch, develops freely, *suspending* for the time being, all musical rules. After this ingenious and charming turn the rhythm returns gracefully in the last two bars, and reminds us that this wonderful fantasia is nothing else but a polonaise. The last part is charming, and also clearer, notwithstanding its duo. Just two points might be mentioned in connection with it; the turn to piano by the modulation to E flat, and the powerful crescendo and ritenuato before returning to the theme of the trio, which by this construction is obliged to appear with all its power in the first four bars, then to grow calm again and to end as before. This polonaise has no very definite ending. The second Polonaise in E flat minor, of the same opus, excels by an equally rich fantasy. Some of its turns are even more beautiful and noble than those in the preceding polonaise. The trio in which the phrase of eight bars repeats itself even to the fourth time is curious. The difficulty which this causes the player, especially as *simplicity* is indispensable, is

extreme. As regards this peculiar kind of turn which results from an imitation of popular form, we shall say more under the head of "Mazurkas." We do not propose any further analysis of the polonaises—not even the beautiful Polonaise in C minor, where we find such original turns in rubato, nor even indeed the Polonaise in F sharp, where it thunders, and in the middle suggests the distant echo of a battle, with guns firing, veiled, later on, by the flowers of a mazurka. But we must speak of the great Polonaise in A flat, Op. 53, which, even among Chopin's compositions, is like a culminating point, and exhibits a most majestic and finished style. In this beautiful work, what first strikes us is the great plan, the exalted idea, the powerful and effective inspiration. This polonaise is such a glorious apotheosis of the past, that it led the master, as is well known, into hallucinations, and caused him to fly from the solitary tower of the castle at Nohant, where he fancied he heard the footsteps of ancestors in their rattling armour and saw their figures gliding towards him in majestic procession. The dignity of

this procession is perfectly reflected by that ponderousness of rhythm, in consequence of which each sixth of the three-four bars has an accent

Ex. 45.



and a value. Let us but try and we shall readily convince ourselves that this cannot be played differently.

These basses strengthen the impression with each bar. The dignified train seems to increase from moment to moment, and a vast concourse is conjured up in an apotheosis before us. In view of the main idea it must be observed that the quick tempo, which the majority of players (even the most celebrated ones) give to this work, is entirely inappropriate. It is true that, through a quick tempo, the octaves of the third part, those for the left hand, apparently

gain. But what a superficial view this is! To produce an effect which will scarcely astonish anyone (as the difficulties are not so colossal) they sacrifice the character of the most beautiful part. In truth, however, the tempo ought not to depend on the figure of the accompaniment, which, though very beautiful, is not of the first importance, but on the theme for the right hand. And that theme, which is as if it were played on wind instruments, has such a clear decided rhythm in itself that it is only with great difficulty that one can err as to the real tempo. It may indeed be *somewhat* quicker than the first part, but this *somewhat* ought never to carry us too far away from the main idea and sacrifice the *polonaise* to the octaves. If these octaves are to express the cantering of horses, or some such thing, that is a subordinate question which does not enter into a good performance. After these octaves we pass to a further development of the composition which, continuing for several more bars in the same energetic mood suddenly stops and gives place to strange and most charming passages, whose connection with the main

idea is not easily perceptible and which presents no little difficulty of style to the performer.

To explain the significance of this part and to give at least a certain hint thereto, we must be permitted to turn aside for a moment from the immediate subject.

In the course and development of many compositions, especially those of Chopin (and generally those of the romantic school) we sometimes meet with parts, of which the union with the entire work is by no means easy to perceive at a glance. The reason is, that as a rule their basis is on an entirely new idea of which the meaning can only be revealed to us by imagination. It is imagination which must create in our soul a certain whole which will bring into harmony the various contrasts, a whole with which the parts are sometimes connected only obliquely, by a combination of sounds only. To put it more clearly, modern music often follows in the steps of programme music, and can be explained only from the same standpoint. We must say beforehand that we are sufficiently pronounced foes to programme music. Music, with a pro-

gramme before it, not unfrequently enters into the domain of painting and can fulfil its purpose only with the aid of the listener's imagination. If, therefore, strictly musical forms are neglected for the programme, or, if for its explanation too great an effort is required on the part of the listener, then the programme is out of place. But to forbid to one art (no matter which) all entrance, even for a moment, into the domain of another art, would be often to deprive that art of one of its most beautiful ornaments. Such expressions as "a rivulet *murmurs*," a distant landscape "*fades* from the view," or a "*star looks down upon us*"—almost every historical figure in the language is already a kind of picture. A *musical* harmony is necessary to verse, an imitation of rhythm renders services to it, and, moreover, we find harmony in the very structure of every *language*. Why, then, should not music also be allowed to borrow some of its effects from other arts; or from certain analogies already so much popularised as to be comprehensible to everyone?

Sunrise, or clear, bright colour, was long since depicted with success by the tremolo of violins.

The ever comical bassoon sometimes (as in the tomb scene from "Robert") makes, with its veiled sound, a terrific impression. The low sounds of the clarinet have in themselves something infernal, though this same instrument has, in its middle notes, a pastoral effect, while in the upper notes it may become even trivial. The horn suggests war, the chase, etc. One instrument (the piano) sometimes imitates another (horn, drum, etc.), as we have seen in the polonaises. The orchestra, as a whole, has a diversified province, its palette being furnished with thousands of colours and shades. Beethoven did not hesitate to use those *nuances* in a picturesque way. He was really prompted by *impression* and *feeling* when he wrote the pastoral symphony.* He nevertheless introduces into it a nightingale, a cuckoo and a lark, as well as a storm, a subsequent clearing of the sky, etc.

It is particularly where words and action step in, to assist the music, that its programme character is more facilitated, and a new enrichment of resource

* "More feeling than painting."

and a new incitement to creation occurs. Operatic music, for instance, by all composers, contains a number of picturesque scenes, which scenes we understand perfectly because the text and the action give us a key to their comprehension. By accustoming himself to these forms, the listener's mind becomes furnished with a store of impressions and similarities; and thus dramatic effects may be transported into instrumental music, without any commentator. It is for this reason that so many *dramatic* overtures are written—so many parts of a greater musical whole—which produce an impression within us, whether it be by means of picturesque suggestion, such as the murmur of a rivulet, storms, the cantering of horses, or whether by indicating a dramatic tale in which the soul is impressed by the picture of some strange murder by threatenings, bewitchings, oaths, treasons or what-not.

In analysing the A flat Ballad we could not allow our observations not to be influenced by the programme character of the music.

We see, then, that the programme plan is, *to a certain extent*, acceptable in music; so far as its

design is purely *musical*, its developments controlled throughout by rule and the attention paid to detail not too great. The information given by such a programme not only interests but facilitates the comprehension of the work. The most classical composers often use this programme method in the very process of their creation, though they only use it momentarily, by way of spur. Thus Haydn often arrayed in his own mind the plots of tales while he was creating his symphonies—which, at a later date, he did not leave to posterity. He did right, for several reasons; for certainly his music speaks to us with unusual clearness. Yet if we were to obtain possession of one of his little diaries in which these plans were noted, we should unquestionably find it a precious aid towards the lights and shades of the execution.

Sometimes such an explanation of a musical picture savours too greatly of freedom to effect the aim. Yet one good hint, to which all will agree, the very title of a composition may often be an admirable explanation, and even great composers do not shrink from such titles as

"The Battle of Vittoria" (Beethoven), "Forest Scenes" with subordinate titles, also "Children's Scenes" (Schumann), etc. One may or may not be a friend to Wagner's music but all must agree that the magnificently instrumented "Ride of the Valkyries" is quite differently understood when the title is known, and would be much less interesting if we were only acquainted with it under the name of "Character Piece for Orchestra." Some titles of overtures, such as "King Lear" and "Manfred," need not suggest to us any plastic picture; but they are already useful enough as a general hint as to what prompted the composer to write.

From what we have said it appears that the idea of a certain picturesqueness in music, as far as concerns main conception, must not be hastily condemned, as it affords composers no small faculties for varying their works. Moreover, we must observe that there are constantly varying descriptions of that picturesqueness. First, we have a *dramatic* picturesqueness, specially united with words, which conveys the strongest possible plastic images. Then come those standard works whose picturesque titles

paint some movement in nature or in life (as Berceuse, Ruisseau, Matinée and others above mentioned) while, finally, come the most ideal forms of the picturesque which receive only their general colour from the theme, as clearly appears from the title ("King Lear," "Faust," etc.). We do not desire to speak of a proper use of these means nor of the terrible *abuse* made of them by some composers, especially those of modern times. We wish only to derive some profit from considering them with an eye to practical execution.

The polonaise, then, may be assigned to the second category, especially when we recognise in it that middle picturesqueness which is not so entirely plastic, as representations of thunder and lightning sometimes used in the orchestra, nor so entirely objective as the titles of the overtures, "King Lear" and "Manfred." It is a species of picturesqueness like that which dominates in Mendelssohn's "Midsummer Night's Dream." What are the particular principles of this phrase of the Polonaise? On the right hand a creeping passage, sufficiently representing quiet and monotonous movement—on the

left hand the rhythm of the polonaise constantly asserts itself and does not stop for a moment. Moreover, the movement of the right hand becomes gradually more and more silent, as though dying in the distance; while in the last few bars, with a kind of assault and in a very rapid crescendo, it returns and bursts out with the principal theme. What then? . . .

To speak precisely, we have here already, without a commentary, a part joined logically to the whole through the rhythm in the bass, contrasting so well with it, as after a prolonged *forte* follows a passage, soft and æsthetically rounded, through the poetical diminuendo, and through the return by means of a crescendo to the chief thought. But what is this part doing in the whole picture? Imagine a gorgeous castle, of ancient structure, with many towers, halls, passages, bridges. In it, in the centre ball-room, a fine band plays a majestic polonaise. The couples in national dress, war-like with swords, glide dignified, accentuating with the step the rhythm (as given by the basses E flat, A flat). In the middle part (E), we may see the approach of a cavalcade, maybe after a triumph;

no matter, we shall only give our attention to that part of the polonaise where all the buoyant arch, following the first couple, passes gaily into adjacent halls, then glides over the distant bridges, enters the park, and only after such an excursion, when they all seemed lost, do we hear them approaching by another entrance and with them the strains of triumphal music plaudits and vivats—a real tone picture of “Pan Thaddeus” (Mickiewicz’s masterpiece). Does not this explanation, although we do not obtrude it, help us to play the piece? Do we not feel more sure of our way in consequence of it? Shall we not shade the *pianissimo* passages, with a more charming delicacy, knowing the significance of the music, and will not the *fortissimo* phrases appear afterwards with greater splendour? Shall we not perceive more clearly a need of accentuating the bass and that obstinate C in the treble when we thus understand the plan of the whole? These observations certainly cannot be contested; and, inasmuch as every art in life, and all arts whatsoever, require suitable analogies applied to them, the like analogies

should not be ignored in connection with music, though they should only be employed in moderation; it being never forgotten that plastic musical *pictures* develop themselves most readily on the basis of feeling, and of a plan well worked out, lending itself particularly to musical treatment.

Painting, for the sake of painting, is not the aim of music. To create a thesis, however poetical, in one's own soul, and not to express it in a form sufficiently pleasing or precise is scarcely a worthy operation. The beautiful in music ought to speak out to us; and behind it may then be hidden a deeper symbolism taken from the analogies of life. The last proof that the legend itself is not sufficient to enable the musical work to carry us away is to be found in the last polonaise—called by the author “Fantaisie-Polonaise.” We cannot deny that the structure of this work is good: many a detail testifies to the masterly hand that sculptured this monument; but the general ideas are somewhat indistinct, their working out is lost in complications, not well adapted to Chopin’s muse, and certainly no great impressions is made upon the hearer. Yet

Chopin, in writing this polonaise, was haunted by a most beautiful legend. The past and the future ought perfectly to reflect each other in this composition. Unfortunately, a certain musical stiffness paralyzes the impression, and the work remains one of Chopin's less happy creations. The symbolism is insufficient. The golden sun of inspiration does not illumine the work, proceeding more from fantasy and from the head than from the heart.*

Let us here, however, conclude our observations on the Polonaises and turn our attention at last to the Mazurkas.

* The patriotic idea was to assume the form of Byron's "Dream."—(*Translator*).

MAZURKAS.

Welcome gems of the purest water! Welcome most precious jewels in our master's crown! Not great in extent, but rich in contents; true diamonds in which the sun of genius is sparklingly reflected in a thousand hues. Welcome, bewitching mazurkas! There are indeed, many wonderful works from the pen of Chopin, but I am sure that not one of his worshippers will deny that if all his compositions were lost and the mazurkas alone saved, he would rise out of them as grand as he appears at present. The book of mazurkas is an inexhaustible well of poetry. Nearly every one of these works is a masterpiece.

We are not speaking, at this moment, of the posthumous mazurkas. With the exception of that one, which, as everyone knows, was written on the composer's death-bed, they were all youthful essays,

which Chopin did not intend to publish. Strangely logical and clever master as he was, he felt, when a child, what he was destined soon to become, and therefore did not give to the world works of a kind in which a new composer is invariably trying to change the forms of his predecessors. In Chopin's first rondo the influence exerted upon him by a study of Hummel is still visible, but its form is diligently wrought out, and the originality and newness of detail which distinguishes it justifies its publication. In the concerto he also followed the traces of Hummel, but how magnificently he expanded his model! In the nocturnes, moreover, he over-distanced Field by a whole heaven, as he did likewise in his published Mazurkas (Op. 6 and 7). He instantly attained a standpoint of high originality and artistic finish, casting away all previous essays which might have been calculated to assist him. The publication of Chopin's youthful productions may be interesting in a physiological and pathological sense, but to art this point of view is quite of an indifferent order.

In the first mazurkas at once appears that national life from which, as from an inexhaustible treasury, Chopin drew his inspirations. Where, when and how he obtained so much material it is almost impossible to say. All we know is that he went sometimes into the country for his holidays. He was never a collector of songs—as yet no one thought of collecting them—nor did he devote himself to a special study of national airs. He was an *Æolian harp* which resounded at the smallest breath of wind. To him the slightest waft was sufficient. He discovered inexhaustible treasures where no one before him had even thought of them. This is sufficiently exemplified in his Mazurkas Nos. 2 and 3, from Op. 6, each of them equally picturesque and peasant-like, yet each in quite a different style. In the first of these (C sharp) you hear, at the commencement, the bass murmur in lowly strains, while the violinist, preserving a firm tone on the second chord, *purrs* silently to himself, and wavers somewhat roughly, in the rhythm of the melody (the first eight bars at the beginning). Then follows

a song, so sad, heartfelt, naïve, diversified and caressing, and so wonderfully constructed upon the two contrasts of *piano* and *forte* that one cannot listen long enough to it—after which the middle is so gay and village-like that it sets one's feet moving as though to a dance.

Ex. 46.



Then the former bass passages return and the first motive follows them, with the wonderful change in tempo rubato :

Ex. 47.



in which one sees the real ideal peasant with his rather intoxicated fantasy and an eagerness to expand the impulses of his soul.

Let us now take the succeeding Mazurka (Op. 6, No. 3) in which, from a distance, one at first hears

only the sound of the basses. Then the music comes steadily nearer and the whole cavalcade of a wedding hurries on the scene in leaps and noisy merriment. How true this is to life, how natural, yet how largely endowed with musical riches even if we refer only to the harmony of the third part.

Ex. 48.

This, with its chromatic harmony, is so characteristic that it becomes a real model, followed inevitably by all Chopin's imitators from sheer necessity. An exquisite mazurka, buoyant and full of elegance, found its highest development in the B flat

Mazurka (Op. 7, No. 1). What movement, what enthusiasm in its opening, what grace and noble charm in the later short notes. In the third part we hear the popular note again, in a characteristically monotonous bass, and with it the never-to-be ignored rubato, which, whatever else it may be, is purely Polish-Slavonic, and entirely *peasant-like*. It is curious that in the mazurkas this rubato should be found so often and play so great a part. It has the effect upon the auditor which we have already mentioned—it is festively peasant-like and gay, and has a certain air of intoxication about it. In these wavering strains one recognises the whole soul of a Slav, with its free impulses and its expansion under emotion.

Those sparkling characteristics of the peasant, as of other types—characteristics which no one else could seize—were seized by Chopin instinctively, and idealized to the dignity of real poems. We are already acquainted with some of his improvisations in this direction; we know from his biography that he could imitate not only the peasants' but the



FAC

C

CHC

M A Z

I

Jews' dance perfectly; and when he was in the country staying at a friend's mansion, the Jews, assembled in the place for the purpose of trading in corn, acknowledged that he played "Majufes" like a born Jew. Nothing, therefore, is more comic than the Mazurka, Op. 17, No. 9, concerning which Mr. M. A. Szulc sent me from Posen a truthful testimony in which he says it used to be called the "Little Jew." His story is as follows: Chopin did not care for programme music, though more than one of his compositions, full of expression and character, may be included under that name. Who does not know Mazurka No. 4, part 7, of a book dedicated to Lena Freppa? It was already known in our country, before the departure of our artist abroad, as the "Little Jew." It is one of those works of Chopin which are characterised by distinct humour. A Jew in slippers and a long robe comes out of his inn and seeing an unfortunate peasant, who had been his customer just before, intoxicated, tumbling about the road and uttering complaints, exclaims from his threshold, "What is this?" Then, as if by way of contrast to this scene, the gay

wedding party of a rich burgess comes along on its way from church, with shouts of various kinds, which are accompanied in a lively manner by the violins and the bagpipes. The train passes by, and the tipsy peasant recommences his complaints, and emphasises his misery which he had endeavoured to drown in the glass. The Jew returns indoors from his threshold, shaking his head and saying “What was this?”

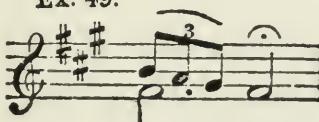
One purely technical and characteristic detail in Chopin’s mazurkas, a detail which has since been copied in all the mazurkas of other composers, is the oft-repeating triplet.



It is to be observed that this must not be played too quickly, or it will thereby lose its characteristic. The first Mazurka in F sharp minor begins with it and we find it likewise in Chopin’s youthful mazurkas. It is, as we see from the Mazurka in F sharp minor, almost invariably used in expressing feelings and

exhibiting different shades. Simple and natural in the opening of the mazurka it bends, immediately from the fifth bar, into various effective shapes, permitting a free execution. Later on, as if fatigued by so much repetition, it begins again slowly. At the end of the first part, again, it smiles pleasingly, passing quietly by and resting itself with a country-like air of stupidity on the last note.

Ex. 49.



Then, further on, after the energetic second part and that *fifth*, so full of fire:

Ex. 50.

triplet assumes a passionate and fiery character. And how many characters does it not take in the following mazurkas? In the D (Op. 33) Mazurka

we must notice that part where the same bar is repeated sixteen times.

Ex. 51.



Such a repetition, as we have already remarked in our previous lectures, has a character of determined enjoyment—dancing—notwithstanding misery and trouble, or of childlike *naïveté* with constant returning to and moving round one idea.

Those critics, and especially foreigners, who have passed judgment on the piece in question, forgot that similar impulses of simplicity may be found in other composers, that in Haydn and Mozart, and generally in *naïve* themes, we often find repetitions of one note or phrase, just as here. A second instance of this kind we find in the Mazurka, Op. 30, No. 2, where the following passage

Ex. 52.



perfectly realised the character of Ujejski in his little poem, "The Cuckoo."

Chopin wrote all this when, as we have said, no one had hitherto dreamed about the *peasantry* and when their particular phase of life had not been dealt with at all. What a wonderful poem is the Mazurka G (Op. 24, No. 1) in its simplicity and with its characteristic scale :



ending the phrase of eight bars. Now, after the lapse of so many years, not only can no fault whatever be found with this characteristic of Chopin, but the ever multiplying number of popular songs testify more and more to the wonderful nature of the genius which knew how to copy a type with such photographic truth.

Every one of Chopin's mazurkas deserves not to be forgotten. The very beautiful one in F (Op. 7, No. 3), where, to a sort of sad theme of violins, the

bass supports the rhythm so cheerfully and where the middle part is so original and full of energetic fantasy :

Ex. 54.



or the following one, A flat, where we find the wonderful modulation to A and the *ritenuto*

Ex. 55.



of a religious nature, so beautiful and so unexpected !

What is besides inexpressibly interesting, is the variety of ideas. One mazurka laughs, another weeps, one is thoughtful, another dances; after the tender one (Op. 33, No. 1) follows the celebrated lively one in D. One developed into a masterpiece, like No. 4, Op. 24, and another only sketched like the C major Mazurka (Op. 7, No. 5) without even an end.

With the mazurkas it is the same as with other works of Chopin, that the performers, instead of the simplicity and naturalness reigning in them, try to find an artificial pathos, and thereby spoil the proper characteristic of the work. And to no other works is it so harmful as to the mazurkas. The Mazurka (Op. 33, No. 4) has two commentaries. The poem of Ujejski, "The Dragoon," says, that a soldier pays compliments and flatteries to a girl in an hostelry. She takes to flight, and her lover, believing she has deceived him, drowns himself in despair.

On the other hand, a humoristic poem written by Zelenski entirely explains this mazurka by a domestic scene between a peasant and his wife. In the first part the intoxicated peasant sings "Oj ta dana"! (Oh dear me!) as he returns home; and when his head is sufficiently turned he growls unintelligibly, as imitated by the bass:

Ex. 55.

When the wife reproaches him, the peasant, thrown into a passion, strikes her :

Ex. 57.

The woman sighs and complains (melody B), "O Lord, O Lord!" the peasant returns to strike her again, shouting "Be quiet, you old vixen!"

Ex. 58.

Ah! be qui - et, old vix - en.

"Shan't be quiet, shan't be quiet!"

Ex. 59.

Shan't be qui - et.

answers she. But the peasant, already fatigued, begins to grow calm. He goes away, grumbling in a more subdued tone (solo for the left hand):

Ex. 60.

At last he falls asleep. The first melody returns as if by way of reminder. The peasant shortly wakes, remembers what has happened and feels sorry for his good wife. He calls her:

Ex. 61.

Kit - ty, Kit - ty, Come, ... do come here,

I for-give you.

We cite this tale not for the purpose of actual criticism, for the author himself does not consider it in that light, but to show how much this *naturalistic* scene is nearer the truth. Perhaps in the B melody one might prefer to see a certain expression of a

girlish soul rather than the groans of a peasant wife; but the whole gains much charm from the comic interpretation.

For instance, how different is the ending in Ujejski. Those fifths mean: "Ring, ring, ring the bell there! Horse, carry me to the depths!" Here it is "O Kitty, Kitty, do come here, I forgive you." If we call these mazurkas "poems" it is not that certain dramatic tales are necessarily hidden by them but that they point to us on the groundwork of the peasant type different shades of real and not forced feelings. Just as we read with delight the conversations of the peasants in Sienkiewicz catching the characteristic words and expressions, so it is here—one small turn delights us, as being truly typical; it satisfies us. That "crime" is to be found amongst the people, we do not deny; but it is an exception and not a leading characteristic of their nature. Chopin, the first interpreter of popular character, certainly took that view. Let it here be remarked that another of his mazurkas was supposed to represent a "terrific night" depicted by Ujejski! Listening to that

hearty and, if I may be allowed the expression, honest melody, we shall never discover any such terrors. Musically speaking neither the flow of the melody, so full of simplicity and charm, nor the harmony, which in all its wealth, exhibits no sudden or emphatic changes, justifies such an interpretation.

The last mazurkas, some of them especially, offer us a representation of the type developed into longer poems, and show how much wealth future composers should be able to extract from it.

Having, in our previous work shown Chopin in his general features, we have here made a nearer, closer inspection of his principal compositions. Notwithstanding the ever-widening admiration which the works of the master are exciting, it has not seemed to us that the hints and observations we have made were at the present time uncalled for. May the day soon come when all such commentary will be unnecessary !

END.

Printed by The New Temple Press, Croydon.

REEVES'

MUSICAL LITERATURE

LIST

BIOGRAPHY
HISTORY
CRITICISM
ÆSTHETICS
ESSAYS

ORGAN
ORCHESTRA
PIANO
VIOLIN
VOCAL
WAGNER

"Mr. W. Reeves, who has established his claim to be regarded as the recognised publisher of English Musical Literature, has a strong list of books for the amateur and the professor."—*Publishers' Circular*.

"William Reeves, who makes the propagation of works on music his speciality."—*Music Trade Review, New York*.

"Mr. William Reeves, the publisher, beyond all other publishers, of the literature of music."—*The Expository Times*.

"The best and safest method for the inexperienced to adopt, is to make application to some leading and trustworthy publisher of musical books of the class in question, relying on his judgment and the traditions of his house to supply what is genuine and suitable. Without being invidious, we may say that such a publisher is Mr. W. Reeves."—*Bazaar*.

"The Press which in recent years has given to the musical world so much that is of intrinsic value."—*Sheffield Daily Independent*.

"Mr. Reeves is a famous publisher of music."—*Musical Star*.

"There are few publishers of musical works who turn out more up-to-date and suggestive productions than Mr. W. Reeves."—*Kelso Chronicle*.

"Mr. William Reeves, the well-known London publisher of musical books."—*The Scotsman*.

"Nous ferrons remarquer combien le catalogue de la librairie Reeves témoigne et par les ouvrages originaux et par les nombreuses traductions, du développement musical en Angleterre."—*GUSTAVE ROBERT* in the revue, *Société Internationale de Musique*.

W. REEVES, 83 Charing Cross Rd., London, W.C.

(26) Revised Editions of this Catalogue B are issued in the Spring and Autumn or oftener.

Announcements.

HISTORY OF THE VIOLONCELLO, the Viol da Gamba, their Precursors and Collateral Instruments. With Biographies of all the most Eminent Players of every Country. The Result of Thirty Years' Original Research. By EDMUND J. S. VAN DER STRAETEN. Illustrated with Portraits, Musical Examples, Facsimile Letters, Reproductions from Rare and Curious Paintings and Engravings. Nearly 700 pages, two handsome volumes. 8vo, 21s. net. *Descriptive prospectus on application.*

Also an edition limited to one hundred sets, numbered and signed, with Additional Illustrations. £1 11s. 6d. net.

GLUCK AND HIS OPERAS. By HECTOR BERLIOZ. Translated from the French by EDWIN EVANS, Senior. Crown 8vo, cloth.

To R.C.O. AND DIPLOMA CANDIDATES.

A COMPEND OF MUSICAL KNOWLEDGE. By PERCY BAKER, F.R.C.O., L.Mus.T.C.L. Being a Guide with Notes, Hints and Articles on the Study of Examination Questions. Crown 8vo, cloth, 2s. net.

This book has been prepared *primarily* to help candidates entering for the R.C.O. and T.C.L. Diplomas, though it contains much information for the amateur musician and general reader. It is indispensable to teachers who wish to guide their pupils through a course of study dealing with a large number of subjects like those set for the F.R.C.O. and A.R.C.O. examinations.

HISTORY OF RUSSIAN MUSIC. By M. MONTAGU-NATHAN. Being an Account of the Rise and Progress of the Russian School of Composers. With a Survey of their Lives and a Description of their Works. Frontispiece. Thick crown 8vo, cloth, 5s. net.

HOW TO ACCOMPANY AT THE PIANOFORTE. By EDWIN EVANS, Senior. With Music Examples throughout.

THE MUSIC OF THE ARAB. By FRANCESCO SALVADOR-DANIEL (*director of the Paris Conservatoire of Music under the Commune of 1871*). Edited with Additional Material, consisting of an Introductory Memoir, Additional Notes, Illustrations of Arab Instruments and numerous Musical Examples. By H. G. FARMER (*author of "Rise of Military Music," etc.*)

RUDIMENTS OF MUSIC. By BARBARA HOWARTH. 1s. net.

THE BIRTH OF ARTHUR. The Words of the Drama. By REGINALD R. BUCKLEY. 8vo, paper covers, 1s. net.

Announcements.

THE ORGAN AS VIEWED FROM WITHIN. A Practical Handbook on the Mechanism of the Organ. By JOHN BROADHOUSE. With over fifty Illustrations. Crown 8vo, cloth, 2s. 6d.

ELEMENTARY LESSONS ON SIGHT SINGING. Combining the Staff and Tonic Sol-fa Notations. With Music Examples throughout. By J. W. ROSSINGTON, L.R.A.M. 1s. net.

For many singers there is only one method of becoming good sight-readers, viz., combining the tonic sol-fa with the staff notation. It is hoped that a perusal of these elementary lessons will show the principles on which this combination is effected and simplify the somewhat difficult task of sight-reading.

CHATS WITH VIOLINISTS. By WALLACE RITCHIE (*author of "Advice to Violin Students"*). With Illustrations. Crown 8vo, cloth, 2s. 6d. net.

CHAPTERS: On the Importance of being Accurate on Various Details; On the Violin and its Fittings; On Reading from Sight and Playing from Memory; A Few Violin Secrets; Some Valuable Technical Exercises; Hand Development for Violinists, including Eighteen Excellent Finger Gymnastics; Sundry Useful Hints.

I here lay before the public that information and advice which I have hitherto been content to reserve for the sole use of my own private connection of pupils. During a considerable experience, both as a student and as a teacher of the violin, I have naturally pieced together quite a variety of small hints and items of information which, though modest enough individually, have been found on the whole to be of no inconsiderable value, not only with regard to my own playing, but also—and which is of far more importance—in enabling me to impart a knowledge of the art to others.

There is no suggestion in this book which I have not over and over again impressed orally upon my pupils as occasion required, and I may safely say that in every instance where my advice has been honestly put to the test nothing but the highest benefits have been derived.

A MUSICAL ZOO. Twenty-four Illustrations displaying the Ornamental Application of Animal Forms to Musical Instruments (Violins, Viol da Gambas, Guitars, Pochette, Serpent, etc.). Drawn from the Carved Examples by HENRY SAINT-GEORGE. 2s. net (or cloth, 3s. 6d. net).

WELL-KNOWN PIANO SOLOS. How to Play them. By C. W. WILKINSON. Fourth Series. Crown 8vo, 1s.

SOME ROMANTIC AND MODERN MUSICAL COMPOSERS. Critical Studies. By JOHN F. RUNCIMAN.

CONTENTS: Romanticism—Weber and Wagner—Berlioz—Verdi—Schumann—Tchaikovsky—Dvorák—César Franck—Neo-Romanticism—Grieg—Strauss—Delius—Elgar—Massenet.

ÆSTHETICS, CRITICISMS, ESSAYS.

A CRITICAL STUDY OF BEETHOVEN'S NINE SYMPHONIES, with a Few Words on His Trios and Sonatas, a Criticism of "Fidelio" and an Introductory Essay on Music. By HECTOR BERLIOZ. Translated from the French by EDWIN EVANS, *Senior*. Portrait. Crown 8vo, cloth, 4s. net.

These analyses of Beethoven's symphonies are masterpieces of sound insight and clear expression. Berlioz counts among the very small number of writers on music who deserve to be read also for their literary style.

THE DEATH AND RESURRECTION OF THE MUSICAL FESTIVAL. By RUTLAND BOUGHTON. 8vo, sewed, 1s. net.

The Decay of Triennials—The Rise of Competitions—The Reform of Competitions—The Festival of the Future.

SOME ASPECTS OF GIPSY MUSIC. By D. C. PARKER. Post 8vo, cloth, 2s. net (or paper covers, 1s. net).

ESSENTIALS IN PIANO-PLAYING AND OTHER MUSICAL STUDIES. By J. ALFRED JOHNSTONE, *Hon. L.Mus.T.C.L.* Portrait, 243 pages. Crown 8vo, cloth, 4s. 6d.

SOME ASPECTS OF CHINESE MUSIC AND SOME THOUGHTS AND IMPRESSIONS ON ART PRINCIPLES IN MUSIC. By G. P. GREEN. Post 8vo, cloth, 2s. 6d. net, paper covers, 1s. 6d. net.

HANDBOOK TO THE VOCAL WORKS OF BRAHMS. An Historical, Descriptive and Analytical Account of the Entire Works of Johannes Brahms. Treated in the Order of their Opus Number. Preceded by a Didactic Section and followed by Copious Tables of Reference. For the Use of Concert-Goers, Pianists, Singers and Students. By EDWIN EVANS, *Senr.* Thick 8vo, cloth, 10s.

IMAGINARY INTERVIEWS WITH GREAT COMPOSERS. A Series of Vivid Pen Sketches in which the Salient Characteristics and the often Extravagant Individuality of each Composer are Truthfully Portrayed. By GERALD CUMBERLAND. Frontispiece. Crown 8vo, cloth, gilt top, 6s.

Composers treated of are: Chopin, Haydn, Mendelssohn, Paganini, Beethoven, Handel, Rossini Schubert, Liszt, Berlioz, Mozart, Wagner, Tchaikovsky, Cherubini, Hugo Wolf, Borodin, Schumann and Sullivan.

THE FUTURE OF MUSIC, Coming Changes Outlined in Regard to Composer, Conductor and Orchestra. By LOUIS LALOY (*author of "Aristoxene et la Musique de l'Antiquité," "Claude Debussy," "Rameau," "La Musique Chinoise"*). Translated by MRS. FRANZ LIEBICH. 8vo, cloth, 2s. (paper, 1s. net).

THE SYMPHONY WRITERS SINCE BEETHOVEN. Critical Essays on Schubert, Schumann, Götz, Brahms, Tchaïkovsky, Brückner, Berlioz, Liszt, Strauss, Mahler, Mendelssohn, Saint-Saëns, etc. By FELIX WEINGARTNER. Translated by A. BLES. Many Portraits. Crown 8vo, cloth, gilt top, 6s.

"Most stimulating and suggestive, full of acute thinking, of felicitous expression."—*New York*.

"The book is certainly well worth reading."—*Daily Chronicle*.

"A most fascinating book the works of the various composers are critically discussed in regard to form and orchestration."—*Musical Star*.

GREATER WORKS OF CHOPIN. (Polonaises, Mazurkas, Nocturnes, etc.), How they should be Played. By J. KLECYNSKI. Translated by MISS N. JANOTHA and Edited by SUTHERLAND EDWARDS. Second Edition. With Portrait, Facsimile, etc. Crown 8vo, cloth, 5s.

"A new book on Chopin which will doubtless receive a warm welcome from the lovers of the greatest genius of the pianoforte. . . . What gives this book a unique value of importance as a novelty is that it includes what is left of Chopin's notes for a pianoforte method which, brief as it is, contains some valuable and interesting hints which will benefit all pianists and students."—*New York Evening Post*.

MEZZOTINTS IN MODERN MUSIC. Critical Essays on Brahms, Tchaïkovsky, Chopin, Strauss, Liszt and Wagner. By JAS. HUNEKER. Third Edition. Crown 8vo, cloth, gilt top, 7s. 6d.

"Essays filled with literary charm and individuality, not self-willed or over assertive, but gracious and winning, sometimes profoundly contemplative, and anon frolicsome and more inclined to chaff than to instruct—but interesting and suggestive always."—*New York Tribune*.

THE DEEPER SOURCES OF THE BEAUTY AND EXPRESSION OF MUSIC. By JOSEPH GODDARD (*author of "The Rise of Music," "The Rise and Development of Opera in Italy, France, Germany and England," etc.*). With many Musical Examples. Crown 8vo, bevelled cloth, 3s. 6d.

MUSIC AND MUSICIANS. Essays and Criticisms, by ROBERT SCHUMANN. Translated, Edited and Annotated by F. R. RITTER. Portrait of Robert Schumann, photographed from a Crayon by BENDEMANN. First Series, 7th Edition. Thick cr. 8vo, cloth, 419 pages, 8s. 6d.

Ditto. Second Series, Third Edition. Thick crown 8vo, cloth, 540 pages, 10s. 6d.

There are two sides to musical criticism, both equally interesting; the one, which is scientific analysis of musical form and treatment, possible only to experienced musicians, the other, which is the spiritual perception of the æsthetic side and influence of music, possible for any great mind whose perceptions are keenly cultivated in the highest canons of any art. Schumann represented the ideal musical critic, in that both of these essential points in criticism are to be found in his writings.

Scarcely find words sufficiently strong to express our delight *** a book so rich in thought, so full of humour, so remarkable for its refined sarcasms, so original in its criticisms, so sprightly and elegant in language.—KARL MERZ in the *Musical World*.

“A disquisition upon the value of Schumann’s labour as an art critic seems quite uncalled for at the present date. Suffice it to say that it can hardly be over-estimated, and that his writings are as interesting and instructive at the present as they were when they were first penned.”—*Monthly Musical Record*.

“There is no use in trying to quote characteristic passages, because the volume is of such uniform merit and such continuous interest that it is impossible to make a selection. Musicians who take up the book will not find it easy to put down again.”—*Athenaeum*.

“Most fascinating reading, even to those who are not deeply versed in music.”—*Westminster Review*.

HOW TO PLAY CHOPIN. The Works of Chopin. Their proper Interpretation. By J. KLECZYNSKI. Translated by A. WHITTINGHAM. Sixth Edition. Woodcut and Music Illustrations. Crown 8vo, cloth, 3s. 6d.

“Contains the cream of Chopin’s instructions to his own pupils. To admirers of Chopin and players of his music we should say this book is indispensable.”—*Bazaar*.

THE ART OF LISTENING TO AND APPRECIATING GOOD MUSIC, or the Education of a Music Lover. By PROFESSOR EDWARD DICKINSON (*author of “The Growth and Development of Music,” etc.*). 293 pages, crown 8vo, cloth, 6s.

MODERN TENDENCIES AND OLD STANDARDS IN MUSICAL ART. A Collection of Essays. By J. ALFRED JOHNSTONE, *Hon. L.Mus. T.C.L.* (*author of “Touch, Phrasing and Interpretation,” “The Art of Teaching Piano Playing,” etc.*). Crown 8vo, cloth, gilt top, 5s.

BEETHOVEN'S PIANOFORTE SONATAS Explained for the Lovers of the Musical Art. By ERNST VON ELTERLEIN. Translated by E. HILL, with Preface by ERNST PAUER. Entirely New and Revised Edition (the Sixth). With Portrait, Facsimile and View of Beethoven's House. Crown 8vo, cloth, 3s. 6d.

"He writes with the ripe knowledge and thorough understanding of a practical musician. Every musical student or amateur can safely trust him as a competent and agreeable guide. This English translation is most opportune, and will doubtless assist many a lover of Beethoven's music to appreciate more keenly the master's sonatas."—PAUER.

BEETHOVEN'S SYMPHONIES in their Ideal Significance, Explained by ERNST VON ELTERLEIN. Translated by FRANCIS WEBER. With an Account of the Facts Relating to Beethoven's Tenth Symphony. By L. NOHL. Second Edition, with Portrait. Crown 8vo, cloth, 3s. 6d.

BEETHOVEN'S SYMPHONIES Critically Discussed by A. TEETGEN. With Preface by JOHN BROADHOUSE. Second Edition. Post 8vo, cloth, 3s. 6d.

MUSIC-DRAMA OF THE FUTURE. I, An Essay on Choral Drama; II, The Growth of Dreams; III, Uther and Igraine, a Choral Drama; IV, Articles of Proposed Scheme for the Temple Theatre. By RUTLAND BOUGHTON and REGINALD R. BUCKLEY. Frontispiece, 8vo, limp cloth, 2s. net.

MOZART'S DON GIOVANNI. A Commentary, from the Third French Edition of Charles Gounod. By W. CLARK and J. T. HUTCHINSON. Crown 8vo, cloth, 3s. 6d.

WOMAN AS A MUSICIAN. An Art Historical Study. By F. R. RITTER. 8vo, sewed, 1s.

IN THE SERVICE OF ART. A Plea for Simplicity in Music. By J.-JOACHIM NIN. Translated by MRS. FRANZ LIEBICH. Post 8vo, 1s. net.

Translations of this brilliant essay have already appeared in Spanish, Italian and German.

THE PLACE OF SCIENCE IN MUSIC. By H. SAINT-GEORGE. Addressed to Advanced Students of that branch of Musical Knowledge commonly called Harmony. 8vo, sewed, 1s.

ÆSTHETICS OF MUSICAL ART, or, The Theory of Beautiful in Music. By DR. FERDINAND HAND. Translated from the German by WALTER E. LAWSON, *Mus.Bac. Cantab.*, etc. Third Edition. Crown 8vo, cloth, 5s.

PURITY IN MUSIC. By A. F. THIBAUT. Translated by J. BROADHOUSE. Crown 8vo, cloth, 2s. 6d.

CONTENTS: 1. On the Chorale. 2. Church Music other than the Choral. 3. Popular Melodies. 4. The Educating Influence of Good Models. 5. Effect. 6. On Judging the Works of Great Masters. 7. As to a Liberal Judgment. 8. On Perversions of Text. 9. Choral Societies.

SCHUMANN says: "A fine book about music, read it frequently."

SCHUMANN'S RULES AND MAXIMS. For Young Musicians. Sewed, 2d.

BIOGRAPHICAL.

SOME MUSICAL RECOLLECTIONS OF FIFTY YEARS.

By RICHARD HOFFMAN. With Memoir by MRS. HOFFMAN. Illustrated with many Plate Portraits. Crown 8vo, cloth, 6s. 1910

MOZART: THE STORY OF HIS LIFE AS MAN AND ARTIST. According to Authentic Documents and other Sources. By VICTOR WILDER. Translated by F. LIEBICH. To which is now added a Comprehensive Bibliography of Mozart Literature from every source, English and Foreign and a List of his Compositions Published and Unpublished. With 23 Portraits gathered from Various Sources. With Index. 2 volumes. Crown 8vo, cloth, 10s.

VERDI: MAN AND MUSICIAN. His Biography, with especial Reference to his English Experience. Portraits by F. J. CROWEST. 8vo, cloth, 3s. 6d. net (pub. 7s. 6d.)

MUSICAL MEMORIES. By WILLIAM SPARK, *Mus.Doc.* (*late Organist of the Town Hall, Leeds*). Revised Popular Edition. With 16 Portraits. Thick crown 8vo, cloth, 6s.

TCHAIKOVSKY. His Life and Works. With Extracts from his Writings and the Diary of his Tour Abroad in 1888. By ROSA NEWMARCH. Second Edition Enlarged and Edited with Additional Chapters by E. EVANS, 1908. With a Complete Classific Account of Works, Copious Analyses of Important Works, Analytical and other Indices; also Supplement dealing with "The Relation of Tchaïkovsky to Art-Questions of the Day." Portrait and Index. Thick crown 8vo, cloth, gilt top, 7s. 6d.

SKETCHES OF GREAT VIOLINISTS AND GREAT PIANISTS. Biographical and Anecdotal, with Account of the Violin and Early Violinists. Viotti, Spohr, Paganini, De Beriot, Ole Bull, Clementi, Moscheles, Schumann (Robert and Clara), Chopin, Thalberg, Gottschalk, Liszt. By G. T. FERRIS. Second Edition. Crown 8vo, bevelled cloth, 3s. 6d. (or cloth, gilt edges, 4s. 6d.)

A very useful book for a prize or gift.

CHOPIN: THE MAN AND HIS MUSIC. By JAMES HUNEKER (*author of "Mezzotints in Modern Music"*). With Musical Examples. Thick crown 8vo, cloth, 10s.

"Mr. Huneker is a Chopin enthusiast. He accords admiration to Brahms, to Wagner, to Tchaikovsky: his worship is reserved for Chopin. Being gifted with clear insight and imagination which grasp many and diverse moods Mr. Huneker is a sane critic and a manly. . . . There is no pretence at new material in the book. Mr. Huneker has garnered all that has been written about the composer and he has threshed out the grain from the chaff. The result is, therefore, of value."—*Musical Standard*.

"The volume will at once take its place in the front rank of books on Chopin. . . . the masterly chapter of seventy-four pages on the *études* will soon be found indispensable by all teachers and students of the pianoforte."—*The Nation* (U.S.A.).

"A work of unique merit, of distinguished style, of profound insight and sympathy and of the most brilliant literary quality."—*The New York Times*.

"Of works on Chopin published since Niecks' life, this is by far the most important."—G. C. ASHTON JONSON in "*A Handbook to Chopin's Works*."

LIFE OF CHOPIN. By FRANZ LISZT. New and very much Enlarged Edition. Translated in full now for the first time by JOHN BROADHOUSE. Second Edition, Corrected. Crown 8vo, cloth, 6s.

GEORGE SAND describes it as "un peu exuberant en style, mais rempli de bonnes choses et de très belles pages."

G. C. ASHTON JONSON says in his "*Handbook to Chopin's Works*":—"For the personal reminiscences of one of the greatest composers by one of the greatest executive artists of the world must be invaluable to the Chopin student."

"Franz Liszt has written a charming sketch of Chopin's life and art."—*Eency. Brit.*

"Liszt's criticisms upon his separate works have all the eloquent mysticisms to be expected from him; and the biography is a book musicians will always prize."—*Sunday Times*.

"It will afford the student the greatest help in understanding the undercurrent of emotion which characterises the works of Chopin."—*Morning Post*

"Let us therefore contribute one good word to help it forward, as we would tend a flower which springs up spontaneously over the grave of one we love."—*Musical Times*.

BEETHOVEN. By RICHARD WAGNER. With a Supplement from the Philosophical Works of Arthur Schopenhauer. Translated by EDWARD DANNREUTHER. Third Edition. Crown 8vo, cloth, 6s.

"This characteristic essay, a written exposition of Wagner's thoughts on the significance of the master's music, may be read with advantage by all students."—W. H. WEBBE in *The Pianist's A. B. C.*

"It is a plain duty to be familiar and even intimate with the opinion of one famous man about another. Gladly therefore we welcome Mr. Dannreuther's translation of the work before us. Mr. Dannreuther has achieved his task with the conscientiousness of his nature and with a success due to much tact and patience."—*Musical Times*.

FREDERIC CHOPIN: HIS LIFE AND LETTERS. By MORITZ KARASOWSKI. Translated by E. HILL. New Edition Revised and further Letters added written during the Composer's Sojourn in England and Scotland, 1848-9. Second and Revised Edition. With 8 Portraits and a Facsimile. 2 volumes. Crown 8vo, bevelled cloth, 10s.

"Chopin is and remains the boldest and proudest poetic spirit of the age."—ROBERT SCHUMANN.

"A book with which all students of Chopin must needs be acquainted. It contains a good deal of first hand information and is our only source for many valuable documents."—*The Guardian*.

GROVE'S *Dictionary of Musicians* says: "The truth about Chopin's birth, family, health, character, friendships, early training and the dawn of his career as a player and composer was not known until the publication of Moritz Karasowski's recent and trustworthy biography."

"The first serious attempt at a biography of Chopin."—PROF. NIECKS.

"Gives bits of information found nowhere else and the Letters of Chopin make the book invaluable to those who would really know the Polish master."—*Musical America*.

MAKERS OF MUSIC. Biographical Sketches of the Great Composers. With Chronological Summaries of their Works and Facsimiles from Musical MSS. of Bach, Handel, Purcell, Dr. Arne, Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Wagner, Verdi, Gounod, Tchaïkovsky, Brahms and Grieg, with General Chronological Table. By R. FARQUHARSON SHARP. Numerous Portraits. Fourth Edition, Revised and Enlarged. Crown 8vo, cloth, 5s.

The author's endeavour throughout this work has been to convey an impression of the personality of each composer, as well as to furnish biographical detail. At the end of each biography is a tabulated list of the composer's works and dates of production, together with a facsimile from one of his original manuscripts. A useful volume, got up in good style and well adapted for a gift or prize. Has speedily run into four editions.

CHOPIN: AS REVEALED BY EXTRACTS FROM HIS DIARY. By COUNT TARNOWSKI. Translated from the Polish by N. JANOTHA. With Eight Portraits. Crown 8vo, cloth, 2s. 6d. net (or paper cover, 1s. 6d. net).

CESAR FRANCK. Some Personal Reminiscences. By J. W. HINTON, M.A., *Mus.D.* 16 pages. Crown 8vo, 6d. net.

PURCELL. By WILLIAM H. CUMMINGS, *Mus.Doc.* New Edition now obtainable. Crown 8vo, cloth, 2s.

CHERUBINI. By F. J. CROWEST. Crown 8vo, cloth, 2s.

DICTIONARY OF 4,000 BRITISH MUSICIANS. From the Earliest Times. By F. J. CROWEST. Crown 8vo, cloth, 1s. net (paper cover, 6d. net).

A Dictionary of British Musicians—a work devoted exclusively to the names of native composers, instrumentalists, vocalists, writers, etc., who have contributed to the making of English musical art from the earliest times to the present. Blank spaces are left to each letter for any additional names to be written in.

BIOGRAPHICAL DICTIONARY OF FIDDLERS. Including Performers on the Violoncello and Double Bass, Past and Present. Containing a Sketch of their Artistic Career, together with Notes of their Compositions. By A. MASON CLARKE. 9 Portraits. Post 8vo, bevelled cloth, 5s.

"We may here take the opportunity of recommending a useful book to all lovers of violins and violinists. *Fiddlers, Ancient and Modern*, is practically a little Biographical Dictionary, well arranged with some excellent portraits."—*Northern Whig*.

CHERUBINI. Memorials illustrative of his Life. By E. BELLASIS. Thick crown 8vo, cloth, 6s.

The standard biography of Cherubini.

FRANZ LISZT. By T. CARLAW MARTIN. 12mo, bound, 1s.

LIFE OF BEETHOVEN. By LOUIS NOHL. Translated by JOHN J. LALOR. Third Edition. With Portraits and Facsimile. Crown 8vo, bevelled cloth, gilt edges, 3s. 6d.

A standard biography.

TEMPLETON AND MALIBRAN. Reminiscences of these Renowned Singers, with Original Letters and Anecdotes. Three Authentic Portraits by MAYALL. 8vo, cloth, 2s. 6d.

BALFE: HIS LIFE AND WORKS. By W. A. BARRETT. Crown 8vo, bevelled cloth, 3s. 6d. net (pub. 7s. 6d.)

SKETCHES OF ENGLISH GLEE COMPOSERS. Historical, Biographical and Critical. From about 1735-1866. By D. BAPTIE. Post 8vo, bevelled cloth, 5s.

THE BACH LETTERS. Letters of Samuel Wesley, relating to the Introduction into England of the Works of Bach. Ed. by E. WESLEY. Second Edition. 8vo, cloth, 2s. 6d.

NOTICE OF ANTHONY STRADIVARI. The celebrated Violin Maker known by the name of Stradivarius, preceded by Historical and Critical Researches on the origin and Transformations of Bow Instruments, and followed by a Theoretical Analysis of the Bow and Remarks on Francis Tourte. By F. J. FETIS. Translated by J. BISHOP. Facsimile of a Letter of Stradivarius. 8vo, cloth, 5s.

The greater part of the matter in above is the work of M. Vuillaume, who spent the greater part of his life in studying the principles which guided Stradivarius in his labours. With the aid of Fétis and his additional suggestions and matter the now celebrated work was produced.

WEBER. By SIR J. BENEDICT. Crown 8vo, cloth, 2s.

PORTRAIT GALLERIES.

SIXTY YEARS OF MUSIC. A Record of the Art in England during the Victorian Era. Containing 70 Portraits of the most Eminent Musicians. Oblong quarto, boards, cloth back, 2s. 6d.

NATIONAL PORTRAIT GALLERY OF BRITISH MUSICIANS. By JOHN WARRINER, Mus.D. Trinity College, Dublin. Introduction by JOSEPH BENNETT. Over 500 Photo Portraits of Well-known and Eminent Living Musicians of Great Britain and Ireland, with short Biographical Notice of each. The whole bound in one handsome oblong folio volume, cloth lettered. Offered for 7s. 6d. net (published 14s. net).

REEVES' CATALOGUE OF MUSIC AND MUSICAL LITERATURE. Ancient and Modern, Second-Hand and New; containing the Contents of Libraries recently purchased, with a large quantity of Curious, Scarce and Useful Music: Full Scores, Organ Music, Duets, Trios, Quartets, Quintets, Sextets, Septets, etc.; Tutors, Historical, Theoretical and Biographical Works in English, French, German, Italian, Spanish, Dutch, etc., including some Works of the greatest rarity and value. On Sale for Cash. This Catalogue sent post free on application.

**Our Fifty-second Year, ENLARGED to 24 pages,
1d. weekly.**

THE MUSICAL STANDARD. Biggest, Brightest and Best Musical Weekly in England. Edited by WALLACE L. CROWDY. The Organ of no *Clique*. Independent Criticisms. Correspondents in all Parts of the World. Translations of Important Articles from the Foreign Musical Press. Organ News and Specifications of New Organs. Illustrated Supplement *every week*. "The Violin and String World" given once a month.

Weekly, one penny (*by post*, 1½d.). Annual Subscription, *post free*, 6s. 6d., Six Months, 3s. 3d., Three Months, 1s. 8d. (*A broad*, Twelve Months, 8s. 9d., Six Months, 4s. 5d.) Terms for Advertisements on application to the Manager. Cases for binding, 1s. 6d. net (*by post*, 1s. 9d.).

HISTORY.

TREATISE ON BYZANTINE MUSIC. By the very REV. S. G. HATHERBY, *Mus.Bac. Oxon., Protopresbyter of the Patriarchal Ecumenical Throne of Constantinople.* With Music Examples throughout. 162 pages. 4to, cloth, 7s. 6d.

A valuable work on Eastern music construed within the limits of the title word, Byzantine. After discussing the formation of the musical scale, the author passes in review the Gregorian system, a Western development of Eastern tradition, and proceeds to a full description of the old Greek diatonic genus, the chromatic genus, and the mixture of the diatonic and chromatic, on which the bulk of Eastern music, now prevalent, is constructed. There are upwards of fifty unabridged musical pieces, ancient and modern, from Greek, Russian, Turkish and Egyptian sources, given and fully analysed: the way thereby being opened up for future musical composers who may desire to cultivate this vast and fertile field.

A GENERAL HISTORY OF MUSIC from the Infancy of the Greek Drama to the Present Period. By W. S. ROCKSTRO. Fourth Edition, 535 pages. Thick 8vo, cloth, 7s. 6d. net (published originally at 14s.).

HISTORY OF THE HARP. From the Earliest Period down to the Present Day. By JOHN THOMAS (*Pencerdd Gwalia*). 8vo, paper covers, 2s. net (published originally at 5s.).

FROM MENDELSSOHN TO WAGNER. Being the Memoirs of J. W. Davison, Forty Years Music Critic of "The Times." Compiled by his Son, HENRY DAVISON, from Memoranda and Documents. With 52 Portraits of Musicians of the Time and many Important Letters previously Unpublished of Berlioz, Mendelssohn, Gounod, Macfarren, Sterndale Bennett, Jullien, etc., here appearing for the First Time. Thick 8vo, cloth, gilt top, 12s. 6d. net.

"The book is fascinating."—*Daily Mail*.

"Musical memoirs are not always such an intellectual feast as this, and it will be long before we get another book so full of variety and vitality."—*Pall Mall Gazette*.

"It ought to be in every library as a work of reference."—*The Musician, U.S.A.*

"It is not only a very readable book, but a contribution of some importance to musical history."—*The Yorkshire Post*.

"Anyone desirous of a knowledge of the state of music and the personalities of musical artists, British and foreign, during the reign of Queen Victoria will find what he is in quest of in 'From Mendelssohn to Wagner.'"—*The Dundee Advertiser*.

**A BIBLIOGRAPHY OF MUSICAL INSTRUMENTS AND
ARCHÆOLOGY.** Intended as a Guide to the Study
of the History of Musical Instruments. By K.
SCHLESINGER. 8vo, cloth, gilt top, 5s. net. 1912

The above is reprinted from the two-volume work entitled "The Instruments of the Modern Orchestra and Early Records of the Precursors of the Violin Family." 18s. 6d.

The Times: "Is the finest work of its kind since 'De Fidiculis Bibliographia,' and will be found of great value to all musicians."

HISTORY OF HUNGARIAN MUSIC. By J. KALDY (*Director
of the Royal Hungarian Opera*). Crown 8vo, bevelled
cloth, 2s. 6d. net.

"Information not to be had anywhere else should be on every musical shelf."—*Internationalen Musikgesellschaft*.

THE RISE AND DEVELOPMENT OF OPERA. Embracing
a Comparative View of the Art in Italy, Germany,
France and England. By JOSEPH GODDARD. Showing
the Cause of the Falling Back of the English School in
the Modern Period, and the Compensation which that
Falling Back Involved. With numerous Musical Ex-
amples, Portraits and Facsimiles. Crown 8vo, cloth,
gilt top, 4s. 6d. net.

THE RISE AND DEVELOPMENT OF MILITARY MUSIC.
By H. G. FARMER (*author of "Memoirs of the Royal
Artillery Band"*). With Illustrations of Early Instru-
ments and Musical Examples, and Short Biographical
Notices of all the Staff Bandmasters. Preface by
LIEUT. A. WILLIAMS, M.V.O., *Mus.Doc.*, Bandmaster of
Grenadier Guards. Crown 8vo, cloth, 3s. 6d. net.

THE MUSIC OF THE MOST ANCIENT NATIONS. Par-
ticularly of the Assyrians, Egyptians and Hebrews;
with special reference to recent discoveries in Western
Asia and in Egypt. By CARL ENGEL. With numerous
Illustrations and Index. Thick 8vo, cloth. Published
at 18s., now offered for 8s. 6d. net.

Grove's Dictionary says of Carl Engel:

"His attainments as a musician, his clear insight into books in many languages, his indefatigable perseverance in research, and the exercise of a rare power of judicious discrimination, made him one of the first authorities on his subject in Europe, he became a collector when opportunities were more frequent than they are now for acquiring rare instruments and books. He thus formed a private museum and library that could hardly be rivalled except by a few public institutions."

MANUAL OF MUSICAL HISTORY. From the Epoch of Ancient Greece to our Present Time. By DR. F. L. RITTER. Second Edition. Cr. 8vo, bevelled cloth, 2s. 6d.

THE NATIONAL MUSIC OF THE WORLD. By H. F. CHORLEY. Edited by H. G. HEWLETT. Contains many Musical Illustrations. New Edition with Index. Crown 8vo, cloth, 6s. 1911

The volume treats of the national tunes, folk-songs and airs of the various races of the world. And the chapters are undoubtedly marked in a high degree with the critic's acumen attesting the wide range of Chorley's learning as a student of the art.

CHRONOMETRICAL CHART OF MUSICAL HISTORY.

Presenting a Bird's Eye View from the Pre-Christian Era to the XXth Century. By C. A. HARRIS, A.R.C.O., etc. On linen, folded in case, 2s. net (on special paper, 1s. net).

DR. T. H. YORKE TROTTER, *Principal, London Academy of Music*: "Extremely well got up and will be useful."

DR. F. J. KARN, *Principal, London College of Music*: "Your very useful chart . . . extremely well drawn up, showing in a compact form a great deal of information, and is a useful comparative form. Several professors have expressed delight with it."

Trinity College, London: "The Library Committee desire me to express their most cordial thanks for the donation of a copy of a 'Chronometrical Chart of Musical History' to the College library."—SHELLEY FISHER.

"Like a Bovril tabloid—much nourishment in a little room."—HEAD I STRASS, *South African School*.

Sure to be very useful to students . . . excellently arranged and seems to be very accurate and thorough."—DR. RALPH DUNSTAN.

"Excellent chart . . . and is certainly valuable in helping the imagination to grasp synchronous events."—H. OSMOND ANDERTON, Esq., *Librarian to Birmingham and Midland Institute School of Music*.

THE RISE OF MUSIC. Being a Careful Enquiry into the Development of the Art from its Primitive Puttings forth in Egypt and Assyria to its Triumphant Consumption in Modern Effect. By JOSEPH GODDARD. With Illustrations of early Instruments and numerous Musical Examples drawn from Ancient and Modern Sources. With Index. Thick crown 8vo, cloth, gilt top, 7s. 6d.

MEMOIRS OF THE ROYAL ARTILLERY BAND, Its Origin, History and Progress. An Account of the Rise of Military Music in England. By H. G. FARMER. With 14 Illustrations. 8vo, cloth, 5s.

THE PAST AND THE FUTURE. An Inaugural Lecture at Gresham College. By J. FREDERICK BRIDGE, *Mus.Doc.* Crown 8vo, sewed, 6d.

CATECHISM OF MUSICAL HISTORY AND BIOGRAPHY.

By F. J. CROWEST. Revised and Enlarged Edition.
Tenth Thousand. 187 pp. Post 8vo, cloth, 2s. (paper, 1s.)

This work gives special attention to English musicians, and is brought down to 1905.

Musical Education says: "An excellent little book—yet not so little since it contains an immense amount of information—historical, biographical and critical—in a very small compass."

A HISTORY OF PIANOFORTE MUSIC. With Critical Estimates of its Greatest Masters and Sketches of their Lives. By JOHN C. FILLMORE. Edited with an Introductory Preface by RIDLEY PRENTICE. Crown 8vo, cloth, 3s. 6d.

DUDLEY BUCK says of it: "In my judgment the work should be in the hands of every earnest student."

"The only work of its kind in English. It groups the composers and their works into epochs and gives a clear description of the different epochs .”—*Etude*.

THE WORLD'S EARLIEST MUSIC. Traced to its Beginnings in Ancient Lands. By collected Evidences of Relics, Records, History and Musical Instruments, from Greece, Etruria, Egypt, China, through Assyria and Babylonia to the Primitive Home, the Land of Akkad and Sumer. By HERMANN SMITH. With 65 full page Illustrations and Cuts, nearly 400 pages. Crown 8vo, cloth, 6s.

THE GROWTH AND DEVELOPMENT OF MUSIC. Described in Chapters on the Study of Musical History. By EDWARD DICKINSON. With an Annotated Guide to Music Literature. Over 400 pp. Thick 8vo, cloth, 10s.

MR. ERNEST NEWMAN in *The Manchester Guardian* writes: ". . . the extent and the accuracy of the information conveyed make the book indispensable to students and to public libraries."

THE STUDENT'S HISTORY OF MUSIC. History of Music, from the Christian Era to the Present Time. By DR. F. L. RITTER. Third Edition. 478 pages of Letter-press and 72 Plates of Musical Illustrations. Thick crown 8vo, cloth, 7s. 6d.

ORCHESTRAL.

THE WIND-BAND AND ITS INSTRUMENTS. Their History, Construction, Acoustics, Technique and Combination. By ARTHUR A. CLAPPÉ, *Royal Military School of Music*. A Work for Bandmasters, Bands-men, Students and the General Reader. With numer-
ous Illustrations. Crown 8vo, cloth, gilt top, 5s. net.

Wind instruments have a republic of their own in the wind-band, where each one is sovereign, not subject, and all may express themselves freely, for there they are the paramount power. In this book it is sought that each instrument shall be accorded respect as befits its specific importance. For that reason, the qualities of each are taken into consideration from the viewpoints of history, acoustics, construction, technique and collective utility. At present there is no book in the English language dealing with wind instruments and the wind-band in plan or scope herein attempted.

A Work of Original Research and Study.

THE INSTRUMENTS OF THE MODERN ORCHESTRA AND EARLY RECORDS OF THE PRECURSORS OF THE VIOLIN FAMILY. With 500 Illustrations and Plates. By KATHLEEN SCHLESINGER. Two handsome volumes, thick 8vo, cloth, gilt tops, 18s. 6d. net.

"It is no mere echo of other historians but a work of original research. This is made clear by the fact that novel conclusions are reached and new verdicts given. It would seem that we shall be compelled to reconsider and probably to reconstruct our notions as to the origin of the violin. . . . A splendid book which will become a classic. The many years of laborious and persevering study given to its compilation and composition will be appreciated by generations yet to come.—*Birmingham Gazette and Express*.

JONN BROADHOUSE in the *Musical Standard* writes: "Far surpasses any book on the subject which it has been our good fortune to read. The whole line of the investigation is in every sense of the word original; not trusting the researches of her predecessors, Miss Schlesinger has, during many years, gone fully and deeply into the matter for herself; and, having arrived at conclusions quite at variance with those of other writers, she is not afraid to say so. The tone of the book is moderation itself"

The music critic of the American *Musical Courier* in an able essay says: "It is a great work in two volumes with over five hundred illustrations and plates. . . . She [the author] is a kind of musical Darwin who has given no end of toil and trouble to trace the ancestors of our instruments into their humble and remote sources."

E. VAN DER STRAETEN writes in the *Strad*: "This work ranks among the most remarkable modern literature on the subject."

HOW TO PLAY FROM SCORE. Treatise on Accompaniment from Score on the Organ or Pianoforte. By F. FETIS. Translated by A. WHITTINGHAM. With 40 pp. of Musical Examples. Cr. 8vo, bevelled cloth, 3s. 6d.

This popular and useful book might have been entitled "The Art of Making Arrangements for the Organ or Pianoforte from Full Orchestral and Other Scores." It contains all that is necessary to know upon this subject.

MODERN ORCHESTRAL INSTRUMENTS, Their History, Structure and Capabilities. By K. SCHLESINGER. A Practical Illustrated Handbook for the Musician, Student and Concert-Goer. Numerous Illustrations and Musical Examples throughout. 8vo, cloth, gilt top, 7s. 6d.

The Times says: "We do not hesitate to recommend the volume to all lovers of music who would know something of the instruments which produce the marvellous tone colour of the modern orchestra, or desire, by aid of the large and clear illustrations, to recognise the various forms which are now to be found in our large military and municipal bands."

The above volume, with "The Precursors of the Violin Family," form the two-volume work by K. Schlesinger, 18s. 6d. For full description see preceding item.

ON CONDUCTING. By RICHARD WAGNER. Translated by E. DANNREUTHER. Second Edition. Cr. 8vo, cloth, 5s.

A treatise on style in the execution of classical music, written by a practical master of the grand style.

WEINGARTNER, speaking of this celebrated work, says:—"Wagner's book laid the foundation for a new understanding of the function of the conductor, in whom we now recognise, not only the eternal factor that holds together an orchestral, choral or operatic performance, but above all the spiritualising internal factor that gives the performance its very soul."

Grove's *Dictionary* says: "One of the finest of his minor publications, and to a professional musician perhaps the most instructive. A Treatise on *Style*, giving his views as to the true way of rendering classical music, with minute directions how to do it and how not to do it, together with many examples in musical type from the instrumental works of Beethoven, Weber, Mozart, etc."

NOTES ON CONDUCTING AND CONDUCTORS. By T. R. CROGER, F.R.G.S., F.Z.S., also the Organising and Conducting of Amateur Orchestras, with three full page Illustrations of the various "Beats" and Plan of the Orchestra. Third Edition, Revised and Enlarged. Crown 8vo, cloth, 2s. (paper, 1s.)

"A mine of good things."—*Musical Opinion*.

"One of the best guides to conducting."—*Music Trades Review*.

"A capital little book brightly written and full not only of entertaining and racily-told anecdotes, but also of clear and sensibly-expressed opinions on musical matters."—*The Stage*.

ORGAN.

THE MAKING OF SOUND IN THE ORGAN AND IN THE ORCHESTRA. By HERMANN SMITH. An Analysis of the Work of the Air in the Speaking Organ Pipe of the Various Constant Types, and an Exposition of the Theory of the Air-Stream-Reed Based upon the Discovery of the Tone of the Air, by Means of Displacement Rods. With 30 Illustrations and Tables. Thick crown 8vo, cloth, 6s.

Mr. Hermann Smith has gained a distinguished position as an investigator in matters relating to sound production in musical instruments. His conclusions arrive at a theory widely different from those which have been propounded in the several learned works on acoustics.

MODERN ORGAN BUILDING. Being a Practical Explanation and Description of the Whole Art of Organ Construction, with Especial Regard to Pneumatic Action. Together with Chapters on Tuning, Voicing, etc. By WALTER and THOMAS LEWIS (*Organ Builders*). With 76 Illustrations Drawn to Scale and Reproduced from Actual Working Drawings, together with Diagrams, Tables, etc. 4to, cloth, 7s. 6d. 1911

ADVICE TO YOUNG ORGANISTS. By J. T. FIELD. 2d.

THE PEDAL ORGAN. Its History, Design and Control. By THOMAS CASSON. With folding Diagram. Second Impression. 8vo, cloth, 2s. net (paper, 1s. net).

THE ORGAN FIFTY YEARS HENCE. A Study of its Development in the Light of its Past History and Present Tendencies. By FRANCIS BURGESS, F.S.A., Scot. 8vo, 1s. net.

"All organists should read Mr. Francis Burgess' lecture on 'The Organ Fifty Years Hence.' We have every sympathy for the opinions Mr. Burgess expresses, though we have our doubts as to whether the unpopularity of electric action is not fully justified, etc."—*The Church Union Gazette*.

"Gives us an excellent summary of what has been and is being done towards improvement in organ construction and tone, and his criticisms are always sound and convincing."—*Glasgow Herald*.

THE EARLY ENGLISH ORGAN BUILDERS and their Works, from the Fifteenth Century to the Period of the Great Rebellion. An Unwritten Chapter on the History of the Organ. By DR. E. F. RIMBAULT. Well printed, with woodcuts. Post 8vo, cloth, 3s. 6d.

SOME CONTINENTAL ORGANS (Ancient and Modern) and their Makers. With Specifications of many of the fine Examples in Germany and Switzerland. By JAMES I. WEDGEWOOD. Post 8vo, cloth, 2s. net.

Contains specification and a brief *critique* of some of the famous old Continental organs as they exist at the present day. Describes also several up-to-date Continental organs. Amongst other organs particulars are given of those at Haarlem, Cologne, Aix-la-Chapelle, Frankfurt, Heidelberg, Ulm, Stuttgart, Einsiedeln, Strassburg and Antwerp. This work forms a valuable supplement to Hopkins's and Rimbault's great treatise.

"Mr. Wedgewood remarks on all details such as workmanship, tone, peculiarities of mechanism, cost, etc. We thoroughly recommend the book to those who are interested in organs."—*Bazaar*.

MODERN ORGAN TUNING, The How and Why, Clearly Explaining the Nature of the Organ Pipe and the System of Equal Temperament, together with an Historic Record of the Evolution of the Diatonic Scale from the Greek Tetrachord. By HERMANN SMITH. Crown 8vo, cloth, 3s. 6d.

"The greatest authority on acoustical matters connected with organ pipes who has ever lived," says Mr. G. A. Audsley of Hermann Smith in his "Art of Organ Building."

"Simple non-technical terms set out with an attractiveness and lucidity I have never seen surpassed the history of the evolution of the diatonic scale from the Greek tetrachord . . . by no means intended for organ students alone . . . the historical explanations add to the fascination of this volume."—*Daily Telegraph*.

"Recommended to the notice of organists with the fullest confidence that they would derive both pleasure and profit from its perusal."—*Scottish Guardian*.

A SHORT HISTORY OF THE ORGAN, ORGANISTS AND SERVICES OF THE CHAPEL OF ALLEYN'S COLLEGE, Dulwich. With Extracts from the Diary of the Founder. By W. H. STOCKS. Crown 8vo, sewed, 1s.

ANALYSIS OF MENDELSSOHN'S ORGAN WORKS. A Study of their Structural Features. For the Use of Students. By JOSEPH W. G. HATHAWAY, Mus.B. Oxon., 127 Musical Examples. Portrait and Facsimiles. Cr. 8vo, bevelled cloth, 4s. 6d. •

ORGANIST'S QUARTERLY JOURNAL of Original Compositions. Edited by DR. W. SPARK, 5s. per part. New Series Volume, 160 large pages, oblong folio, bound in cloth, 18s.

RINK'S PRACTICAL ORGAN SCHOOL: A New Edition, Carefully Revised. The Pedal Part printed on a Separate Staff, and the Preface, Remarks and Technical Terms translated from the German expressly for this Edition by JOHN HILES. The Six Books Complete, handsomely bound in red cloth, gilt edges, ob. folio, 10s. 6d. net (issued at 20s.), or the six parts 7s. 6d. net (issued at 6s. each), parts sold separately.

The best edition ever published of this Grand Classical work. No other edition will bear comparison with it for care and skill in editing, nor for beauty of engraving and excellence of printing. One special merit of this edition is that the *bar lines* are bold, and that they are drawn *right through the score*, instead of through each staff, as was the custom in days gone by. The student who will take the trouble to test this edition against any other, will at once perceive the advantage he gains from this clear and distinct style of "barring"; to an advanced performer the matter may be perhaps of less importance, but even he cannot fail to appreciate the comfort of increased legibility.

As a royal road to thorough and sound Organ Playing in all styles, there is no other School which will bear comparison with this: a Beginner can follow no better course than to go through it slowly.

THE ORGAN PARTS OF MENDELSSOHN'S ORATORIOS AND OTHER CHORAL WORKS. Analytically Considered. By ORLANDO A. MANSFIELD, Mus.Doc., F.R.C.O. With numerous Musical Examples. Crown 8vo, cloth, 4s. 6d.

HENRY SMART'S ORGAN COMPOSITIONS ANALYSED. By J. BROADHOUSE. Crown 8vo, bevelled cloth, 2s. 6d.

THE INFLUENCE OF THE ORGAN IN HISTORY. By DUDLEY BUCK. New Edition with Illustrations. Crown 8vo, cloth, 2s. (or paper, 1s. net).

REFORM IN ORGAN BUILDING. By THOMAS CASSON. Crown 8vo, sewed, 6d.

PIANOFORTE.

HOW TO STUDY THE PIANOFORTE WORKS OF THE GREAT COMPOSERS. By HERBERT WESTERBY, *Mus.Bac.* Handel, Bach, Haydn, Scarlatti, Mozart, Clementi, C. P. E. Bach. With Portraits and Musical Examples throughout. Crown 8vo, cloth, 5s.

This volume is also issued in separate parts, paper covers, as follows :

HANDEL, 6d. net; D. SCARLATTI, 6d. net; BEETHOVEN, 1s. net; J. S. BACH, 6d. net; C. P. E. BACH AND HAYDN, 6d. net; CLEMENTI, 6d. net; MOZART, 6d. net.

THE ARTIST AT THE PIANO. Essays on the Art of Musical Interpretation. By GEORGE WOODHOUSE. 8vo, cloth, 2s. 6d. net (or paper covers, 1s. 6d. net).

The celebrated pianist Paderewski, after reading the manuscript of this stimulating volume wrote : "The booklet is quite a remarkable work and a really valuable contribution to the philosophy of pianistic art."

THE ART OF TEACHING PIANOFORTE PLAYING. A Systematised Selection of Practical Suggestions for Young Teachers and Students. By J. ALFRED JOHNSTONE (*author of* "Piano Touch, Phrasing and Interpretation," "Modern Tendencies and Old Standards in Musical Art," etc.). Second edition. Thick crown 8vo, cloth, 5s.

Many pianists who add to concert playing the labours of a teacher; many young students about to enter upon the duties of the teaching profession as their life's labour; and indeed, not a few of those who have spent years at the work of giving lessons in pianoforte playing, fail to achieve the success their abilities deserve, simply for the lack of some clear, systematic practical knowledge of the art of teaching. In this volume methods are suggested, hints are offered, principles and rules are formulated, courses of study are sketched out; and all these are sufficiently general and varied to furnish a useful guide for the teacher without circumscribing his individual genius or running any risk of stunting his development.

"Every teacher of a practical mind will, of course, desire to possess a work of this kind."—*The Music Student.*

"The work of one who is both an experienced instructor and a thorough musician."—*Nottingham Guardian.*

"The most comprehensive handbook for teachers that we know . . . the chapter on finger exercises is excellent."—*The Literary World.*

"To read this book thoroughly is to a pianist a liberal education . . . the most comprehensive handbook for piano professors we have ever met with."—*Cheltenham Examiner.*

PRACTICE REGISTER for Pupil's Daily Practice. A Specimen, 1d. (or 1s. per 100).

REEVES' VAMPING TUTOR. Art of Extemporaneous Accompaniment, or Playing by Ear on the Pianoforte, Rapidly Enabling anyone having an Ear for Music (with or without any Knowledge of Musical Notation) to Accompany with Equal Facility in any Key with Practical Examples. By FRANCIS TAYLOR. New Edition, to which is added Instructions for Accompaniment with Equal Facility in every Key illustrated by Examples. Folio, 2s.

REEVES' THE POPULAR PIANOFORTE TUTOR. Instructions, Scales, Exercises, Tunes. Folio, 1s.

PIANOFORTE TEACHER'S GUIDE. By L. PLAIDY. Translated by FANNY RAYMOND RITTER. Crown 8vo, boards, 1s.

"Evidently written by a pianist who is a thorough master of his instrument as well as a good teacher."—*Educational Times*.

"Some of the finest pianists of the day owe much of their technical facility to Plaidy's excellent method."—*Bazaar*.

THE ART OF TUNING THE PIANOFORTE. A New and Comprehensive Treatise to enable the Musician to Tune his Pianoforte upon the System founded on the Theory of Equal Temperament. By HERMANN SMITH. New Edition, thoroughly Revised. Crown 8vo, limp cloth, 2s.

THE DEPPE FINGER EXERCISES for Rapidly Developing an Artistic Touch in Pianoforte Playing, Carefully Arranged, Classified and Explained by AMY FAY (Pupil of Tausig, Kullak, Liszt and Deppe). Folio, English Fingering, 1s. 6d. (Continental Fingering, 1s. 6d.).

The *Musical Times* says: "We are asked by a well-known pianist to say that Herr Emil Sauer was trained up to his seventeenth year on the Deppe system and that he owes his wonderful technique almost solely to that method. . . . Our correspondent adds that Herr Sauer speaks as enthusiastically of the Deppe method as did Miss Amy Fay."

PIANOFORTE SCALES IN THIRDS AND SIXTHS FOR EACH HAND, In All the Major and Minor Keys. Fingered and Arranged by M. ROCK. 1s. 6d. net (published at 4s.)

PIANO TEACHING. Advice to Pupils and Young Teachers. By F. LE COUPPEY (Prof. in the Conservatory of Music, Paris, etc.). Translated from the Third French Edition by M. A. BIERSTADT. Post 8vo, cloth, 2s.

"Well worthy of perusal both by young teachers and pupils. The book contains sound advice, particularly applicable to the study of pianoforte playing."—W. H. WEBBE in *The Pianist's A. B. C.*

TECHNICAL STUDY IN THE ART OF PIANOFORTE PLAYING (Deppe's Principles). By C. A. EHRENFECHTER. With numerous Illustrations. Fourth Edition. Crown 8vo, bevelled cloth, 2s. 6d.

CONTENTS: Position—Arm—Wrist—Fingers; Touch (Tone Production); Legato; Equality of Tone; Tension and Contraction; Five Finger Exercises; Skips; The Scale; Arpeggio Chords; Firm Chords; High Raising of the Arm; Melody and its Accompaniment; Connection of Firm Chords; The Tremolo; The Shake (Trill); The Pedal; Fingering.

WELL-KNOWN PIANO SOLOS. How to Play them with Understanding, Expression and Effect. By CHARLES W. WILKINSON. *Four Series.* Each containing about 26 Articles dealing with the Works of Sinding, Scarlatti, Paderewski, Handel, Rubinstein, Scharwenka, Schumann, Godard, Delibes and other Composers. Crown 8vo, 1s. each series.

Contents of the First Series:—**SINDING**, Rustle of Spring. **SCARLATTI**, Pastorale & Capriccio. **PADEREWSKI**, Minuet in G. **HANDEL**, Harmonious Blacksmith. **RUBINSTEIN**, Melody in F. **SCHARWFENKA**, Polish Dance. **SCHUMANN**, Nachtstücke. **GODARD**, Mazurka. **DELIBES**, Pizzicati from *Sylvia*. **GRIEG**, Wedding Day at Troldhængen. **ELGAR**, Salut d'Amour. **PADEREWSKI**, Melodie. **RAFF**, La Fileuse. **TCHAIKOVSKY**, Troika. **GODARD**, Berger et Bergères. **CHAMINADE**, Pierrette. **MOSZKOWSKI**, Etincelles. **PADEREWSKI**, Minuet in A Major. **GRIEG**, Norwegian Bridal Procession. **LISZT**, Regata Veneziana. **CHAMINADE**, Automne. **MOSZKOWSKI**, Serenata. **LACK**, Valse Arabesque. **SCHUMANN**, Arabeske. **CHOPIN**, Etude in G Flat. **DURAND**, First Valse.

The Second and Third Series contain a similar varied selection.

Draws one's attention to the beauties in a piece, explains difficulties here and there, draws attention to a pedal effect and any peculiarity of fingering, and generally gives all the information a professor is expected to give to his pupils.

"Described in detail in a manner to be understood by the youngest student, and with a charm that must ensure the popularity of the book."—*Aberdeen Daily Journal*.

"In plain language free from technicalities proffers valuable help to the budding piano soloist."—*Leicester Mail*.

DELIVERY IN THE ART OF PIANOFORTE PLAYING, On Rhythm, Measure, Phrasing, Tempo. By C. A. EHRENFECHTER. Second Edition. Crown 8vo, bevelled cloth, 2s.

"Deals with rhythm, measure, phrasing and *tempo* as applied to pianoforte playing . . . explains the difference between the *subjective* and *objective* in delivery and expresses his opinion that a performance of the *born* artist must of necessity be subjective, while the wavering, undecided and uninspired amateur will be safest in giving an altogether objective rendering. The section with reference to accent is particularly good. There are numerous illustrations from the works of the masters."—W. H. WEBBE in *The Pianist's A. B. C.*

PIANO TOUCH, PHRASING AND INTERPRETATION. By J. ALFRED JOHNSTONE (*author of "The Art of Teaching Piano Playing," etc.*) Crown 8vo, cloth, 3s. 6d.

"We can unreservedly recommend this book to all musical people who are pianists."—*Cheltenham Examiner*.

"This is a book of rare educational excellence—the work of an expert of acknowledged standing and experience, who possesses not only a very complete knowledge of his subject, but also the faculty of expressing himself in clear and unmistakable terms."—*Aberdeen Daily Journal*.

HANDBOOK TO CHOPIN'S WORKS. Giving a Detailed Account of all the Compositions of Chopin. Short Analyses for the Piano Student and Critical Quotations from the Writings of Well-Known Musical Authors. By G. C. ASHTON JONSON. The Whole Forming a Complete Guide for Concert-Goers, Pianists and Pianola-Players, also a Short Biography, Critical Bibliography and a Chronological List of Works, etc. Crown 8vo, cloth, gilt top, 6s.

Will be found equally useful and helpful to concert goers, for whom it forms a permanent analytical programme, to pianists, and to those amateurs of music who can now, owing to the pianola, pursue for the first time a systematic and co-ordinated study of Chopin's works, a delight hitherto denied to them owing to their inability to read or play the more difficult compositions.

"Here in one compact volume, is all that it is necessary to know about Chopin and his works except by the leisurely enthusiast * * * Each separate opus is placed in its proper sequence, and attached to them are brief extracts, again from very many writings, together with Mr. Ashton Jonson's own lucid criticisms. The task is well done; nothing has apparently been left out that ought to have been put in, and never once can our author be accused of being tedious. The book should be greatly studied by all."—*Daily Chronicle*.

A SYSTEM OF STUDY OF SCALES AND CHORDS. Being Chapters on the Elements of Pianoforte Technique. By B. VINE WESTBROOK, F.R.C.O. Illustrated with numerous Musical Examples. 8vo, cloth, 2s. (paper covers, 1s.).

The supreme importance, the absolute necessity, of a study of scales and chords, the latter in the form of arpeggio, to the student of the pianoforte, is universally admitted. It is the aim of the writer to lay before the reader the simply fundamental rules which it is believed will render scales and chords interesting and intelligible, if not actually easy. The author outlines a scheme which abolishes the drudgery and inspires the pupil with an enthusiasm for practice and formulates a method or system in which that practice may be carried out.

TECHNICAL AND THEORETICAL.

STEPS IN HARMONY. With Copious Explanatory Examples and Graded Test Exercises. A Handbook for Students. By DR. CHURCHILL SIBLEY. With Music Examples throughout. Crown 8vo, boards, cloth back, 2s. 6d. net.

It is believed that he who thoroughly masters the contents of these pages will be prepared to study intelligently the harmonic structure of the works of the great masters, and also to follow critically the changeful tendencies of the present day.

600 QUESTIONS AND 600 EXERCISES IN ELEMENTARY MUSICAL THEORY. By W. H. PALMER. Crown 8vo, cloth, 2s. net (paper covers, 1s. net).

Intended as a help to the private student and to the candidate preparing for the several musical examinations.

ON THE MODAL ACCOMPANIMENT OF PLAIN CHANT. A Practical Treatise. By EDWIN EVANS, *Senior, F.R.C.O.* Part I, Theoretical; Part II, Practical School of Plain Chant Accompaniment, consisting of 240 Exercises, with an Appendix of Notes. Crown 8vo, cloth, 3s. 6d. net.

MODERN CHORDS EXPLAINED. (The Tonal Scale in Harmony.) By ARTHUR G. POTTER. With Musical Examples from the Works of C. Debussy, Richard Strauss and Granville Bantock. 8vo, limp cloth, 1s. (paper cover, 6d. net).

THE HARMONISING OF MELODIES. A Text-Book for Students and Beginners. By H. C. BANISTER. Third Edition, with numerous Musical Examples. Crown 8vo, limp cloth, 2s.

EXERCISES IN VOCAL SCORE READING. Collected from the Works of Orlando di Lasso, Palestrina, Vittoria, Barcroft, Redford, Peter Certon, Byrd, Gibbons, Croft, Rogers, Boyce, etc. For Students preparing for the R.C.O. and other Examinations. By JAMES LYON, *Mus.Doc. Oxon.* 4to, 3s.

Although there are books on vocal score reading in existence, the author has found the exercises contained in this book—*taken from the works of writers of the early contrapuntal school*—of the greatest possible value in his private teaching, and he ventures to think that students preparing for diplomas where vocal score reading is required, will welcome such a collection as this.

EXERCISES IN FIGURED BASS AND MELODY HARMONIZATION. By JAMES LYON, *Mus.Doc.* 4to, 2s.

HOW TO COMPOSE. A Practical Guide to the Composition of all Works within the Lyric Form, and which include the Valse, Gavotte, Mazurka, Polonaise, March, Minuet, and all Ordinary Dance Forms; as also the Nocturne, Impromptu, Berceuse, Reverie and Similar Characteristic Pieces. By EDWIN EVANS, SENIOR, F.R.C.O. (*author of "The Relation of Tchaïkovsky to Art-Questions of the Day," "A Handbook to Brahms' Works," "The Modal Accompaniment to Plain Chant," etc.*). With 60 Musical Examples. Crown 8vo, cloth, 2s. 6d. (paper, 1s. 6d. net).

The plan adopted is that of gradually developing a full composition under the reader's own observation; and of explaining to him every feature as it occurs in such plain terms that the merest average musical knowledge is alone required for its comprehension.

"A daring subject to tackle, and one that in most cases would be better left alone. We must confess that we opened the book feeling very sceptical; but the author—who is well known as one of the most thoughtful of our musical *litterateurs*—has handled his subject in a manner that compels our admiration. To the young musician who feels that he has something to say, we strongly advise the immediate purchase of this thoughtful and distinctly practical treatise. It will save him from that loose, meandering, formless music so characteristic, unfortunately, of many of the early works of our young composers."—*Aberdeen Daily Journal*.

PRONOUNCING DICTIONARY OF MUSICAL TERMS. By DR. DUDLEY BUCK. Sixth Edition, with the Pronunciation of each Term accurately given. Edited and Revised by A. WHITTINGHAM. Crown 8vo, cloth, 1s. (paper, 6d.)

A most valuable and useful little book to all musical people. The method adopted for giving the correct pronunciation of each term is most concise and clear.

HARMONY, EASILY AND PROGRESSIVELY ARRANGED. Presenting in a Simple Manner the Elementary Ideas as well as the Introduction to the Study of Harmony. With about 300 Musical Examples and Exercises. By PAUL COLBERG. Crown 8vo, cloth, 2s. (paper, 1s.)

August Wilhelmj says:—"This work is distinguished by brevity and clearness. I most warmly recommend it."

A FIRST BOOK OF MUSIC FOR BEGINNERS, Embodying Recent English and Continental Teaching. By ALFRED WHITTINGHAM. Sixth Thousand. Crown 8vo, sewed, 2d.

The two principal objects kept in view in writing this little book were Thoroughness of Definition and Regular Order in the arrangement of subjects. It differs from all other similar works in that all the technical terms in music are introduced in the answers not in the questions.

THE RUDIMENTS OF GREGORIAN MUSIC. By FRANCIS BURGESS, F.S.A., *Scot.* Crown 8vo, 6d.

EXERCISES ON GENERAL ELEMENTARY MUSIC. A Book for Beginners. By K. PAIGE. Fourth Edition. Part I, price 6d. Part II, price 9d. Crown 8vo, sewed (2 parts complete in cloth, 2s.).

CONTENTS OF PART I: 1. Pitch. 2. Length of Sounds. 3. Time. 4. Time and Accent. 5. Intervals. 6. Scales. 7. Transposition. 8. Syncopation. 9. Signs and Abbreviations. 10. Notation. 11. Miscellaneous Questions and Exercises.

CONTENTS OF PART II: 1. Triads. 2. First Inversion of a Triad. 3. Second Inversion of a Triad. 4. Dissonances. 5. Suspensions. 6. Sequences. 7. Cadences. 8. Dominant Sevenths, etc.

"We have much praise not only for the general arrangement of the book, but for the lucid manner in which the questions are put. The chapters on Time and Accent are exceedingly good, and there are some useful exercises to accustom the pupil to transposition. We are especially pleased, too, with the method of writing incomplete bars, and asking the pupil to supply the missing parts with rests; also of requiring notes to be changed into rests and rests into notes."—*Musical Times*.

ELEMENTARY MUSIC. A Book for Beginners. By DR. WESTBROOK. With Questions and Vocal Exercises. Thirteenth Edition. Crown 8vo, cloth, 1s. 6d. (paper, 1s.)

CONTENTS: 1. The Staff and its Clefs. 2. Notes and their Rests. 3. Bars and Time. 4. Accidentals. 5. Keys and Scales. 6. Intervals. 7. Musical Pitch. 8. Accent. 9. Secondary Signs. 10. Ornaments and Groups of Notes. 11. Voices and Scores. 12. Church Modes. 13. Italian and other Directions. 14. Foreign Note-Names. 15. Questions. 16. Vocal Exercises.

"His explanations are extremely clear. The questions at the end will be found very useful."—*Musical Times*.

"This little primer is one of the best of its kind, and forms an admirable course of preparation for the local examinations in music . . . it ensures, as far as a book can, an intelligent and thorough grasp of the elements of musical knowledge. The questions at the end of the book will be found invaluable to teachers."—*Journal of Trinity College, London*.

HARMONY AND THE CLASSIFICATION OF CHORDS. With Questions and Exercises. By DR. J. H. LEWIS. Vol. I, 8vo, boards, cloth back, 5s.

— *Ditto*, Vol. II. 8vo, boards, cloth back, 5s.

COUNTERPOINT: A Simple and Intelligible Treatise. Containing the most Important Rules of all Text Books, in Catechetical Form (forming an Answer to the Question "What is Counterpoint?") Intended for Beginners. By A. LIVINGSTONE HIRST. (*Reeves' Educational Series*, No. 6). Crown 8vo, sewed, 9d.

HOW TO MEMORIZE MUSIC. By C. F. KENYON. With numerous Musical Examples. Fourth Edition. Crown 8vo, cloth, 2s. (paper, 1s.).

"Mr. Kenyon proves himself an excellent guide; and indeed we know of no other work devoted to the subject with which he has dealt so thoroughly and so successfully."—*Glasgow Herald*.

"Points out the paramount importance of being able to play from memory. Many useful hints are given on the course of study to be adopted."—*Morning Post*.

"A most valuable little book of eight chapters, containing valuable information on the art of memorising, with many illustrations."—*Western Morning News*.

"May do much good inducing young pianists to exert their brains together with their fingers."—*Yorkshire Post*.

THE ART OF MODULATION. A Handbook showing at a Glance the Modulations from one Key to any Other in the Octave, consisting of 1,008 Modulations. For the Use of Organists and Musical Directors. Edited by CARLI ZOELLER. Third Edition. Roy. 8vo, cloth, 4s. (paper, 2s. 6d.).

HOW TO HARMONIZE MELODIES. With Hints on Writing for Strings and Pianoforte Accompaniments. By J. HENRY BRIDGER, *Mus.Bac.* With Musical Examples throughout. Crown 8vo, cloth, 2s. 6d.

HOW TO WRITE MUSIC IN SHORTHAND. For Composers, Students of Harmony, Counterpoint, etc., can be Written very Rapidly and is more Legible than printed Music, with Specimens from Bach, Handel, Chopin, Wagner, Mendelssohn, Spohr, Mozart, etc. By FRANCIS TAYLOR. 14 pages, 12mo, sewed, 6d.

TRANSPOSITION AT SIGHT. For Students of the Organ and Pianoforte. By H. ERNST NICHOL. Fourth Edition, with numerous Musical Exercises. Crown 8vo, cloth, 1s. 6d. (paper, 1s.)

There is no need to dwell upon the usefulness or even the necessity of transposition to the organist or the accompanist of songs. The practice of transposing upon the lines here laid down develops the "mental ear," quickens the musical perception and gives ease in sight reading; as it is evident that, if the student can transpose at sight, he will not have much difficulty in merely playing at sight. The author has made free use of the tonic sol-fa as well as the old notation in his many musical examples.

MUSICAL ANALYSIS. A Handbook for Students. By H. C. BANISTER. With Musical Illustrations. Crown 8vo, limp cloth, 2s. (paper covers, 1s. net).

THE ART OF MODULATING. A Series of Papers on Modulating at the Pianoforte. By HENRY C. BANISTER. With 62 Musical Examples. Crown 8vo, limp cloth, 2s. (paper covers, 1s. net).

THE STUDENT'S HELMHOLTZ. Musical Acoustics or the Phenomena of Sound as Connected with Music. By JOHN BROADHOUSE. With more than 100 Illustrations. Fourth Edition. Crown 8vo, cloth, 7s. 6d.

"In his Preface the author says: 'The object of the present book is to give, in one volume, a good general view of the subject to those who can neither spare time to read, nor money to buy a number of large and expensive works.' A perusal of the book justifies us in asserting that this design is most satisfactorily carried out; and it is not too much to say that although the plan of the work excludes the possibility of minutely dissecting every subject treated upon, any careful reader may obtain so clear an insight into the principle of acoustics, as to enable him not only to pass an examination but to store up a large amount of general knowledge upon the phenomena of sound."—*Musical Times*.

"The Student's Helmholtz' will be very useful to many musicians, to whom much in Helmholtz's work must appear obscure. I shall recommend the book whenever an opportunity offers itself."—DR. RITTER.

This work has been specially designed for musical students preparing for examination.

EXAMPLES OF FOUR PART WRITING FROM FIGURED BASSES AND GIVEN MELODIES. By JAMES LYON, *Mus.Doc.* 4to, 4s.

These exercises are printed in open score so as to be of use in score reading tests. This volume forms a key to "Exercises in Figured Bass" by the same author.

THE STUDENT'S BOOK OF CHORDS. By PASCAL NEEDHAM. Crown 8vo, sewed, 6d. net.

The Author says: A very large number of music students, executive and theoretical, have expressed to me from time to time a desire for a cheap book, in which the chords with their inversions and resolutions are briefly and clearly explained. To these students I dedicate this work.

VIOLIN.

THE PRECURSORS OF THE VIOLIN FAMILY. Records, Researches and Studies. By K. SCHLESINGER. With over Two Hundred Illustrations and Plates. Thick 8vo, cloth, gilt top, 12s. 6d. net.

The Times says of Miss Schlesinger's work: "The results of original research are evident . . . a new light is here thrown on the early history of the violin family, and in any future work on this subject account will have to be taken of the research disclosed in this volume."

This volume, complete in itself, formed originally a part of the two-volume work entitled "The Instruments of the Modern Orchestra and Early Records of the Precursors of the Violin Family"

ADVICE TO VIOLIN STUDENTS. Containing Information of the Utmost Value to Every Violinist. By WALLACE RITCHIE, *Principal, West London Violin School.* Crown 8vo, cloth, 2s. 6d. net.

CONTENTS: Selecting and Adjusting—Choice of a Teacher—Course of Study—The Sevcik Method—Practising—Style—Tone Production—Pronunciation of Terms, Names, etc.—Graded List of Studies, Pieces, etc. Together with Hints on Common Faults—Shifting—Reading Music—Stopping—Harmonies—Vibrato—Tempo—Intonation, Pitch, etc.

AN IMPORTANT LESSON TO PERFORMERS ON THE VIOLIN. By the Celebrated TARTINI. Portrait. Being the Translation by DR. BURNEY, issued originally in 1779, together with the original Italian. 8vo, cloth, 2s. net (or paper covers, 1s. net).

THE VIOLINIST'S DICTIONARY. Containing nearly 2,000 Words, Phrases, References, etc., used in the Study of the Violin Fully Explained. By FREDERIC B. EMERY, M.A. With a List of Important Composers of Violin Music, and of Old Violin Makers, also Rules for Pronouncing Foreign Terms. 8vo, cloth, 2s. 9d. net.

THE VALUE OF OLD VIOLINS. By E. POLONASKI. Being a List of the Principal Violin Makers, British, Italian, French and German. With Approximate Valuations of their Instruments and Occasional Notes on their Varnish. Facsimiles of Labels and Violins. Crown 8vo, cloth, 2s. 6d. net. 1912

NOTES ON THE CONSTRUCTION OF THE VIOLIN. By W. B. COVENTRY. 12mo, cloth, 2s. (or paper covers, 1s. net).

FACTS ABOUT FIDDLES. Violins Old and New. By J. BROADHOUSE. Fourth Edition. Crown 8vo, sewed, 6d.

INFORMATION FOR PLAYERS, Owners, Dealers and Makers of Bow Instruments, also for String Manufacturers. Taken from Personal Experiences, Studies and Observations. By WILLIAM HEPWORTH. With Illustrations of Stainer and Guarnerius Violins and Gauge of Millimetres and Centimetres, etc. Crown 8vo, cloth, 2s. 6d.

CONTENTS : The Pegs—Neck—Finger-board—Bridge—Tail-Piece—Saddle—Violin Holder—Tail-pin—Bar—Sound-post—On the Stringing of Bow Instruments in General Use—Strings—Rosin—Cleaning of the Instrument and the Bridge—Bow—Violin Case—Repairs—Preservation—Conclusion.

STRADIVARIUS. By FETIS. See "Biographical Section."

THE HISTORY OF THE VIOLIN and other Instruments Played on with the Bow from the Remotest Times to the Present. Also an Account of the Principal Makers. Coloured Frontispiece and numerous Illustrations and Cuts. By W. SANDYS, F.S.A., and S. A. FORSTER. Thick 8vo, cloth, 7s. 6d. net (published at 14s.).

TREATISE ON THE STRUCTURE AND PRESERVATION OF THE VIOLIN and all other Bow Instruments. Together with an Account of the most Celebrated Makers and of the Genuine Characteristics of their Instruments. By J. A. OTTO. with Additions by J. BISHOP. With Diagrams and Plates. Fourth Edition, further Enlarged. Crown 8vo, cloth, 3s.

Contains instructions for the repair, preservation and bringing out the one of instruments; tracing model for violin, mutes and fiddle holders; list of classical works for stringed instruments. This work is especially valuable for makers of violins.

HOW TO PLAY THE FIDDLE. For Beginners on the Violin. By H. W. and G. GRESSWELL. Eighth Edition. Crown 8vo, cloth, 2s. (paper, 1s.)

JOACHIM says: "Contains many useful hints about violin playing."

VIOLIN MANUFACTURE IN ITALY and its German Origin. By DR. E. SCHEBEK. Translated by W. E. LAWSON. Second Edition. Square 12mo, cloth, 2s. (paper, 1s.)

BIOGRAPHICAL DICTIONARY OF FIDDLERS. See "Biographical Section."

HOW TO REPAIR VIOLINS and other Musical Instruments. By ALFRED F. COMMON. With Diagrams. Crown 8vo, cloth, 2s. (paper, 1s.)

THE VIOLIN, Its History and Construction. Illustrated and Described from all Sources. Together with a List of Tyrolese and Italian Makers. With 29 Illustrations and Folding Examples of the First Music issued for the Lute, Viol and Voice. From the German of ABELE and NIEDERHEITMANN. By JOHN BROADHOUSE. Crown 8vo, cloth, 2s.

"The learned and instructive treatise of Abele, skilfully rendered by J. Broadhouse and supplemented by a version of Niederheitmann's list of Italian and Tyrolese violin makers, a compilation invaluable to collectors and connoisseurs of rare fiddles . . . a work which forms a noteworthy addition to the small number of English books upon this interesting subject."—*Scotsman*.

HOW TO MAKE A VIOLIN, Practically Treated. By J. BROADHOUSE. New and Revised Edition. With 47 Illustrations and Folding Plates and many Diagrams, Figures, etc. Crown 8vo, bevelled cloth, 3s. 6d.

CONTENTS: Introduction—The Parts of the Violin—On the Selection of Wood—The Tools Required—The Models—The Mould—The Side-pieces and Side Linings—The Back—Of the Belly—The Thickness of the Back and Belly—The Bass Bar—The Purfling—The Neck—The Finger-board—The Nut and String Guard—Varnishing and Polishing—Varnishes and Colouring Matter—The Varnish—A Mathematical Method of Constructing the Outline—The Remaining Accessories of the Violin.

This new edition has had the advantage of being revised throughout by a celebrated violin maker.

SKETCHES OF GREAT VIOLINISTS AND GREAT PIANISTS. See "Biographical Section."

THE ART OF HOLDING THE VIOLIN AND BOW AS EX-EMPLIFIED BY OLE BULL. His Pose and Method proved to be based on true Anatomical Principles. By A. B. CROSBY, M.D., *Professor of Anatomy*. Portrait, Diagrams and Illustrations. 8vo, cloth, 2s. (paper, 1s.)

Included in the above are some interesting recollections and anecdotes of Ole Bull.

THE VIOLIN AND OLD VIOLIN MAKERS. Being a Historical and Biographical Account of the Violin. By A. MASON CLARKE. With Faesimiles of Labels used by Old Masters and illustrations of a copy of a Gasparo da Salo. Crown 8vo, cloth, 2s. net (paper, 1s. net).

TECHNICS OF VIOLIN PLAYING. By KARL COURVOISIER.

With Illustrations. Tenth Edition. Cloth, 2s. 6d.
(paper, 1s.)

"It is my opinion that this book will offer material aid to all violin players."—JOACHIM.

"As far as words, aided by diagrams, can make clear so practical a subject as the playing of a musical instrument, this little book leaves nothing to be desired. The author, who was a pupil of Joachim, has treated the subject in a most thorough manner, and we can highly recommend his little book."—*Educational Times*.

VOCAL.

THE ART OF VOCAL EXPRESSION. A Popular Handbook for Speakers, Singers, Teachers and Elocutionists. By the REV. CHAS. GIB. Crown 8vo, cloth, 2s. net (or paper covers, 1s. net).

A CHAT WITH CHORAL SINGERS. By H. W. SPARROW, *A.R.C.O.* 8vo, paper cover, 4d.

CONTENTS: Reading Music—Tone Production—Breathing—Phrasing—Expression—Enunciation—Blend of Voices—Tone, Attack, Release—Care of the Voice—Suggestions.

HOW TO ATTAIN THE SINGING VOICE, or Singing Shorn of its Mysteries. A Popular Handbook for those desirous of winning Success as Singers in Public and Private Life. By A. RICHARDS BROAD. Crown 8vo, cloth, 2s. net (paper covers, 1s. net).

"An immensely interesting book that has every right to be classed among those that are genuinely useful, and it should be prized by all vocalists from the highest to the lowest . . . short essays, brief and to the point, on the varied phases of the singing voice; there is none of the superfluous literary padding about it . . . is earnestly recommended to all as being a most exhaustive treatise in concise form of the art, and we trust that it may reap what it deserves, by running into many editions." —*The Musical Observer.*

A correspondent writes to the author: "I have read and re-read your little booklet with much interest and attention, and think that this book should be in the hands of everyone having a real interest in singing. It is the best investment I have made, and although it has dispelled many illusions, I wish to thank you right heartily for having placed such an excellent work at the disposal of the public."

VOCAL SCIENCE AND ART. Being Hints on the Production of Musical Tone. By the REV. CHAS. GIB. The Boy's Voice, Muscular Relaxation, The Art of Deep Breathing, Elocution for Ordination Candidates. With Numerous Illustrations, together with an Introduction, Notes and Diagrams by J. F. HALLS DALLY, M.A., M.D., *B.C. Cantab.*, *M.R.C.P. Lond.*, etc. Dedicated by Kind Permission to the Right Rev. the Lord Bishop of London. Crown 8vo, cloth, 3s. 6d.

THE THROAT IN ITS RELATION TO SINGING. A Series of Popular Papers. By WHITFIELD WARD, A.M., M.D. With Illustrations. Crown 8vo, cloth, 2s. (paper, 1s.).

CONTENTS: Anatomical Structure of the Throat; What we see with the Laryngoscope; How we Sing; How we Breathe; How to take Care of the Voice; Hints to Voice Builders; How the Voice is Destroyed; Common Throat Affections of Singers, together with their Treatment, etc.

OBSERVATIONS ON THE FLORID SONG. Or Sentiments on the Ancient and Modern Singers. By P. F. Tosi. Translated by MR. GALLIARD. With folding Musical Examples. 184 pages. A Reprint of this Celebrated Book, first published in 1743. Crown 8vo, boards with vellum-like back, 5s. net (pub. 10s.)

Recommended to all students of the Italian method of singing by the late Charles Lunn.

"The readers of 'The Etude' have frequently been treated to quotations from this remarkable work. To the teacher and student of singing it has a peculiar message. It stands for all that is sound and final in the philosophy of singing and shows that the aesthetics and morals of the art are changeless. Those who need a healthful mental stimulus should read this reprint of a work that represents the best thought and practice of the old Italian singers and singing masters."—*The Etude*.

"It is a practical treatise on singing in which the aged teacher embodies his own experience and that of his contemporaries at a time when the art was probably more thoroughly taught than it has ever been since. Many of its remarks would still be highly useful."—*Grove's Dictionary of Music and Musicians*.

RUDIMENTS OF VOCAL MUSIC. With 42 Preparatory Exercises, Rounds and Songs in the Treble Clef. By T. MEE PATTISON. Second Edition. Post 8vo, sewed, 2d.

CATECHISM OF PART SINGING. And the Choral Services. By JOHN HILES. Third Edition. Thick post 8vo, sewed, 1s.

Advice to singers on every point of interest in references to the vocal organs.

TWENTY LESSONS ON THE DEVELOPMENT OF THE VOICE. For Singers, Speakers and Teachers. By GEO. E. THORP. Crown 8vo, limp cloth, 1s.

Mr. Thorp's two books have from time to time been recommended by various eminent vocal specialists as giving practical aid and advice for the training, care and development of the voice. They are free from any biased "system" or "discovery."

TREATISE ON THE TRAINING OF BOYS' VOICES. With Examples and Exercises and Chapters on Choir-Organization. Compiled for the Use of Choirmasters. By GEORGE T. FLEMING. Crown 8vo, cloth, 2s.

GRADUATED COURSE OF EXERCISES FOR BOY CHORISTERS. With Pianoforte Accompaniment. For Use in Conjunction with Above. By G. T. FLEMING. 4to, album, sewed, 1s.

— *Ditto*, Boy's Voice Part only, 6d.

50 MUSICAL HINTS TO CLERGYMEN. Management of Breath, Classification of Male Voices, Management of the Voice, The Service. With Twenty specially written Exercises. By GEO. F. GROVER. Crown 8vo, sewed, 1s.

SOME FAMOUS SONGS. An Art Historical Sketch. By F. R. RITTER. 8vo, sewed, 1s.

HOW TO MANAGE A CHORAL SOCIETY. By N. KILBURN, Mus.Bac. Third Edition, Revised. Crown 8vo, sewed, 6d.

HOW TO SING AN ENGLISH BALLAD. By E. PHILP. Seventh Edition. Crown 8vo, sewed, 6*l.*

"It would be difficult to find a casket of brighter gems than those which lie within the cover of this little work."—*Illustrated London News.*

PHYSICAL DEVELOPMENT IN RELATION TO PERFECT VOICE PRODUCTION. By H. TRAVERS ADAMS, B.A. 8vo, sewed, 2*s. net.*

This work is especially intended for students and is divided into sections, such as Vibration, Breaks and Registers, The Speaking Voice, Attack, Practical Application, Breathing, Inspiration, Final Exercise in Inspiration, Expiration, Active or Forced Inspiration, Completion of Breathing, Practice of Sounds, Placing, Classification of Voices.

VOICE PRODUCTION AND VOWEL ENUNCIATION. By F. F. MEWBURN LEVIEN. Diagrams by ARTHUR C. BEHREND. Post 8vo, sewed, 6*d.*

VOCAL EXERCISES FOR CHOIRS AND SCHOOLS. By DR. WESTBROOK. Post 8vo, sewed, 2*d.*

TWELVE LESSONS ON BREATHING AND BREATH CONTROL. For Singers, Speakers and Teachers. By GEO. E. THORP. Crown 8vo, limp cloth, 1*s.*

WAGNER.

WAGNER'S TEACHINGS BY ANALOGY. His Views on Absolute Music and of the Relations of Articulate and Tonal Speech, with Special Reference to "Opera and Drama." A Series of Papers for the Student. By EDWIN EVANS, *Senior, F.R.C.O.* Crown 8vo, cloth, 2s. 6d. net.

An introduction to the study of Wagner's Prose Works.

OPERA AND DRAMA. By RICHARD WAGNER. Translated by EDWIN EVANS, *Senior, F.R.C.O.* Vol. I.: Part I. Opera and the Essence of Music. Part II. The Stage-Play and Dramatical Poetic Art in the Abstract. Vol. II.: Part III. Poetry and Music in the Drama of the Future. The Three Parts in 2 vols. Portrait. Crown 8vo, cloth, 10s. net (sold separately, Vol. I., 6s. net; Vol. II., 5s. net).

The value of the study of Wagner's prose writing as an education to the musical student cannot be overestimated and amongst these prose writings "Opera and Drama" may be considered his principal critical and theoretical production. Without a study of its contents no true and lasting understanding of opera can be arrived at. Wagner's somewhat heavy and Teutonic style in the original has been admirably Englished by Edwin Evans, and Wagner students will feel they owe him a full debt of gratitude for so clear and expository a translation which has now been placed within their reach! This pleasure is added to by the setting of the text which has been arranged in numbered paragraphs, each with a sub-heading denoting the subject dealt with. A copious index makes possible an easy and quick reference to any of these paragraphs and the whole thus gains in attractiveness and loses the heavy and discouraging appearance of the original.

Wagner writing to his friend Uhlig said:

"*Here you have my testament: I may as well die now—anything further that I could do seems to me a useless piece of luxury.*"

ERNEST NEWMAN in "A Study of Wagner" writes: "Although there appears here and there in his prose-work something of the vast synthetic power of his musical imagination—such a work as 'Opera and Drama,' for instance, finally compelling our admiration for its tenacity of purpose and the breadth of vision that sweeps so far before and after."

BEETHOVEN. By RICHARD WAGNER. With a Supplement from the Philosophical Works of Schopenhauer. Translated by EDWARD DANNREUTHER. Third Edition. Crown 8vo, cloth, 6s.

"This work contains his contributions towards the metaphysics of music, if, indeed, such can be said to exist. Apart, however, from metaphysics the work is an exposition of Wagner's thoughts on the significance of Beethoven's music."—*Grove's Dictionary.*

JUDAISM IN MUSIC. Being the Original Essay together with the Later Supplement. By RICHARD WAGNER. Translated from the German (*Das Judenthum in der Musik*) and Furnished with Explanatory Notes and Introduction. By E. EVANS, Senior. Crown 8vo, cloth, 3s. 6d.

"It at last becomes possible calmly to seek to draw from this essay those valuable lessons relating to art-culture which are therein contained, not in that aspect of the main subject by which Wagner was most excited or his adversaries most offended, but in those subsidiary references and explanations by means of which he then thought merely to support his case but to which time has given a greater value than to the case itself. The noise and disturbance created by the publication of the above work drew public attention for the first time to Wagner's prose writings and created a demand which has continued ever since."

"This 'human document' shows Wagner in a peculiarly personal light, and as such it will be read with interest by those who believe that the composer of the 'Ring' never wrote anything which is not worth reading."

—*The Scotsman.*

THREE IMPRESSIONS OF BAYREUTH. The 1908 and Previous Wagner Festivals. By ROSE KOENIG. With Two Facsimile Programmes. Crown 8vo, cloth, 2s. net (paper, 1s. net).

"Entertaining and agreeable reading, as recording the impressions of a musical and susceptible hearer."—*Yorkshire Post.*

HOW TO UNDERSTAND WAGNER'S "RING OF THE NIBELUNG." Being the Story and a Descriptive Analysis of the "Rheingold," the "Valkyr," "Siegfried" and the "Dusk of the Gods." With Musical Examples of the Principal Leit-motives. By GUSTAVE KOBBE. Seventh Edition, with Additions, Portrait and Facsimile. Post 8vo, bevelled cloth, gilt top, 3s. 6d.

To be appreciated in the smallest way Wagner must be studied in advance.

"Description and analysis go hand in hand with the narration of the story. Musical examples are given as aids to the identification of the leading motives and an index makes it easy for any reader to turn up any particular motive instantly."—*Yorkshire Observer.*

"Such a compact handbook is almost indispensable to a real understanding of the mythology and the musical motives which have been blended into so superb a creation by Wagner."—*Halifax Guardian.*

MY RECOLLECTIONS OF RICHARD WAGNER. By AUGUST LESIMPLE. Post 8vo, cloth, 2s. net (or paper covers, 1s. net).

WAGNER. A Sketch of his Life and Works. By N. KILBURN, *Mus.Bac. Cantab.* Sewed, 6d.

WAGNER. "Der Ring des Nibelungen." Being the Story concisely told of "Das Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung." By N. KILBURN, *Mus.Bac. Cantab.* Crown 8vo, sewed, 9d. net.

WAGNER'S "PARSIFAL." And the Bayreuth Fest-Spielhaus. By N. KILBURN, *Mus.Bac. Cantab.* Crown 8vo, sewed, 6d.

BAYREUTH AND MUNICH. A Travelling Record of German Operatic Art. By VERNON BLACKBURN. Crown 8vo, stiff boards, 1s. net.

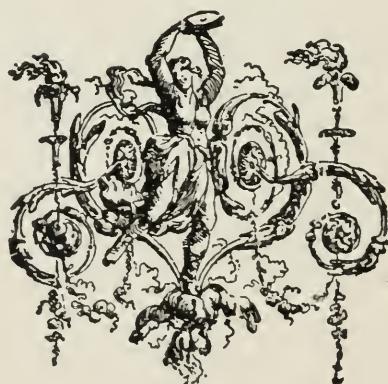
1. The Philosophy of "Parsifal." 2. Back to a busy World. 3. Munich the Moderate. 4. "Die Zauberflöte." 5. Wagner plus Mozart. 6. A Digression. 7. Back to Bayreuth. 8. Finally Munich: from Two Aspects.

ON CONDUCTING. By RICHARD WAGNER. Translated by EDWARD DANNREUTHER. Second Edition. Crown 8vo, cloth, 5s.

"One of the finest of his minor publications, and to the professional musician, perhaps the most instructive, giving his views as to the true way of rendering classical music, with numerous directions how to do it, and how not to do it, together with many examples in musical type from the instrumental works of Beethoven, Weber, Mozart, etc."—*Grove's Dictionary*.

WAGNER. See "Makers of Music." ("Biographical" Sect.)

„ See "Mezzotints in Modern Music." (Æsthetics, etc., Section.)



MANUSCRIPT MUSIC PAPER.

(a) 12 Staves. Roy. 8vo (10 by 6½). Ruled even, 5 quires (120 sheets), the lot 2s. 6d.

This is pre-eminently the Musical Students' Paper, as it is light, portable, smooth and easy to write upon; each sheet, too, will hold a large quantity of matter. There is no paper better suited for Exercises on Counterpoint and Harmony.

(b) 12 Staves. Oblong folio (14 by 10). Ruled in groups of 3 Staves for Organ Music. 5 quires (120 sheets), the lot 5s.

The paper is of the same size as ordinary oblong folio, Organ Music, e.g., Best's Arrangements, etc.

(c) 12 Staves. Folio music size ruled in threes (10 by 14). 5 quires (120 sheets), the lot, 5s.

Exactly the same in size as ordinary folio printed music so that upon it Songs or Organ Pieces may be written just as they are to be printed. It is a very useful paper, as Manuscript music written on it can be bound with Printed Music.

(d) 12 Staves. Quarto size (11½ by 9½). 5 quires (120 sheets), the lot 3s. 6d.

(e) 12 Staves. Oblong quarto (9½ by 11½). 5 quires (120 sheets), the lot 3s. 6d.

(f) 12 Staves. Folio music size, ruled even (10 by 14). 5 quires (120 sheets), the lot 5s.

(g) 24 Staves. Folio music size, full score (10 by 14). 5 quires (120 sheets), the lot 5s.

(h) 14 Staves. Quarto size (11½ by 9½). 5 quires (120 sheets), the lot, 3s. 6d.

MANUSCRIPT MUSIC BOOKS. Quarto size, 6d.; Octavo size, 6d. and 3d.; Brass Band book, 3d.; Exercise book, oblong, 4d.

CHOIR ATTENDANCE REGISTER.

- No. 1. Ruled for a Choir of 20 or less for One Year, beginning at any date. 1s. 6d. net.
- No. 2. Ruled for a Choir of 40 or less, for One Year, beginning at any date. 2s. net.
- No. 3. Ruled for a Choir of 60 or less, for One Year, beginning at any date. 2s. 6d. net.

CHOIR LISTS FOR SUNDAY SERVICES.

- No. 1. Morn. and Even. Printed in Red. 1s. 4d. per 100.
- No. 2. Morn., Aft. & Even. Printed in Red. 1s. 6d. per 100.
- No. 3. Morn. & Even. Printed Red & Black. 1s. 8d. per 100.
- No. 4. Morn. and Even. Printed in Red. 1s. 4d. per 100.

A MASONIC MUSICAL SERVICE BOOK FOR THE THREE DEGREES OF CRAFT FREEMASONRY. The Whole Compiled and Edited by T. J. LINEKAR (*of St. Trillo, 2569*). Royal 8vo, blue cloth, limp, 2s. 6d. net (or paper covers, 1s. 6d. net).

The Freemason says: "It contains all that is necessary for the degrees in the way of Psalms, Hymns, Kyries, etc."

THE FIRST MUSIC PRINTED FROM ENGRAVED PLATES IN ENGLAND.

PARTHENIA Or the First Musick ever Printed for the Virginals. Composed by three famous Masters, WILLIAM BYRD, DR. JOHN BULL and ORLANDO GIBBONS. Translated into Modern Notation and Edited by E. F. RIMBAULT, LL.D., F.S.A. With Fac-similes of the original Engraved Title, showing a Lady playing the Virginals, a page of the Music, and the Curious and Interesting Dedication. Followed by the whole of the Music arranged for Playing on the Piano in the Modern Notation this forming a further 50 pages. Together with an account of the Virginals, Method of Playing, Early References, etc. By DR. RIMBAULT. This Reprint limited to 250 copies only. Folio, gilt top, rough edges, imitation old boards, cloth back lettered. To Subscribers, 12s. 6d. (pub. 21s.)

The Virginal or Virginals from Henry the Seventh's time to nearly the close of the 17th century, included all quilled Keyboard instruments, the Harpsichord, Spinett, etc. Henry the Eighth, according to a contemporary, played well on the Virginals. Queen Mary is said to have equalled if not surpassed Queen Elizabeth in music playing, the Regals and Lute as well as the Virginals. The first music for this tribe of instruments—including the Harpsichord—was the "Parthenia." It consists principally of "Pavans and "Galliards," in common use for dancing purposes in Queen Elizabeth's time, "Preludiums," "Fantazia of Foure Parts," etc.

RATIONAL ACCOMPANIMENT TO THE PSALMS. By F. GILBERT WEBB. Post 8vo, 6d.

MINIATURE VOCAL SCORES OF THE ORATORIOS, with Pianoforte Accompaniment. Beautifully and Clearly Printed, Gem Pocket Editions, bound in limp red cloth, volumes as follows, 1s. each :

CREATION. MESSIAH. ELIJAH. ST. PAUL.
HYMN OF PRAISE and HEAR MY PRAYER (in one volume).

504 OLD WELSH AIRS. *The Lays of My Land. Alawon Fy Ngwlad.* Collected by N. BENNETT. Arranged for the Pianoforte or Harp by D. E. EVANS. With 12 Portraits of the old Welsh Harpers, and a short Account of their Lives. Together with an Essay on Pennillion Singing. Portraits of 10 Celebrated Pennillion Singers. 198 pages, the original two volumes bound in one vol., folio, cloth gilt, lettered 12s. 6d. net.

The above is the largest collection of Welsh Airs ever published and includes some of the oldest Cambrian melodies extant, and contains in the one volume the original publication to subscribers issued in two volumes at £2 2s. Notwithstanding the collections of Parry, Jones, Thomas and others, hundreds of old Cambrian melodies still remained scattered throughout the country in manuscripts, or were retained in the memory of harpists, Pennillion singers and others who loved and cherished the folk-songs of the past.

To collect some of these treasures, and rescue them from inevitable oblivion, says the compiler, has been to me a labour of love for more than half a century ** I secured many an old air of exquisite beauty from some venerable harpist, or aged Pennillion singer tottering on the brink of the grave.

ENGLISH GLEE AND MADRIGAL WRITERS. By W. A. BARRETT. 8vo, cloth, 2s. 6d.

"Mr. Barrett is highly to be commended, no less for the vast amount of reliable information which he has collated upon the subject in hand, than for the concise manner in which, for the benefit of the reader, he has compressed it into a small space."—*Monthly Musical Record.*

NATIONAL SCHOOL OF OPERA IN ENGLAND. Being the Substance of a Paper read before the Licentiates of Trinity College, March, 1882. By FRANK AUSTIN. Post 8vo, sewed, 6d.

MODEST IDYLLS FOR MUSICAL SETTING. By ERNEST ALFIERI. Crown 8vo, sewed, 1s. net.

SONGS FROM THE RAVEL. (Words for Musical Setting.) A Book of Prose-Lyrics from Life and Nature. By ERNEST AUSTIN. Op. 30. Crown 8vo, sewed, 2s. 6d.

£1 11s. 6d.	<i>page</i>	page
<i>History of Violoncello.</i> Straeten	2	Making of Sound in the Organ.
21s.		Smith 21
<i>History of Violoncello.</i> Straeten	2	Musical Memories. Spark ... 9
18s. 6d.		Musical Recollections. Hoffman 9
<i>Instruments of the Modern Orchestra and Precursors of the Violin.</i> Schlesinger (net) ...	20	National Music of the World ... 17
18s.		<i>Opera and Drama, Vol. I.</i> Evans 40
<i>Organist's Quarterly Journal.</i>	22	Symphony Writers. Weingartner 5
12s. 6d.		World's Earliest Music. Smith 18
<i>From Mendelssohn to Wagner.</i>		
Davison	15	
<i>Parthenia</i>	44	
<i>Precursors of the Violin Family.</i>		
Sohlesinger	33	
<i>Welsh Airs.</i> Bennett	45	
10s. 6d.		
<i>Musio and Musicians, Second Series.</i> Schumann	6	
<i>Rink's Practical Organ School</i>	23	
10s.		
<i>Chopin: His Life and Letters.</i>		
Karasowski	11	
<i>Chopin.</i> Huneker	10	
<i>Growth and Development of Music.</i> Dickinson	18	
<i>Handbook to the Vocal Works of Brahms.</i> Evans	4	
<i>Mozart.</i> Wilder. 2 vols.	9	
<i>Opera and Drama.</i> Wagner ...	40	
8s. 6d.		
<i>Musio and Musicians, First Series.</i> Schumann	6	
<i>Music of the Most Ancient Nations.</i> Engel	16	
7s. 6d.		
<i>Byzantine Music.</i> Hatheway ...	15	
<i>History of Music.</i> Ritter ...	18	
<i>History of Music.</i> Rockstro ...	15	
<i>History Violin.</i> Sandys, etc. ...	34	
Mezzotints. Huneker	5	
Modern Organ Building. Lewis	21	
<i>National Portrait Gallery of British Musicians</i>	14	
<i>Rink's Practical Organ School</i> ...	23	
Rise of Music. Goddard ...	17	
Student's Helmholtz. Broadhouse	32	
Tchaikovsky, Life and Works.		
Newmarch and Evans	9	
6s.		
Art of Listening to Music ...	6	
Beethoven. Wagner	10	
Cherubini. Bellasis	12	
Handbook to Chopin's Works.		
Jonson	27	
Imaginary Interviews with Great Composers. Cumberland	4	
Life of Chopin. Liszt	10	
5s.		
<i>Æsthetics of Musical Art.</i> Hand.	8	
Art of Teaching the Pianoforte.		
Johnstone	21	
<i>Bibliography of Musical Instruments.</i> Schlesinger ...	16	
Biographical Dictionary of Fiddlers. Clarke	12	
English Glee Composers. Baptie		
Greater Works of Chopin. Kaczynski	5	
Harmony, Volume I. Lewis ...	30	
Harmony, Volume II. Lewis ...	30	
<i>History of Russian Music.</i> Monatagu-Nathan	2	
How to Study the Pianoforte		
Works of the Great Composers.		
Westerby	24	
Makers of Music. Sharp ...	11	
Memoirs of the Royal Artillery		
Band. Farmer	17	
Modern Tendencies. Johnstone		
On Conducting. Wagner ...	42	
<i>On the Florid Song.</i> Tosi ...	33	
<i>Opera and Drama, Vol. II.</i> Evans	40	
Organist's Quarterly Journal.		
Spark	22	
Stradivari. Féétis	13	
<i>Wind-Band and Its Instruments.</i>		
Clappé	19	
4s. 6d.		
<i>Analysis of Mendelssohn's Organ Works.</i> Hathaway	22	
<i>Essentials in Piano Playing.</i>		
Johnstone	4	
Great Violinists and Pianists.		
Ferris	9	
Organ Parts of Mendelssohn's Oratorios.		
Mansfield	23	
<i>Rise and Development of Opera.</i>		
Goddard	16	
4s.		
Art of Modulation. Zoeller ...	31	
<i>Beethoven's Symphonies.</i> Berlioz	4	
Examples of Four-Part Writing.		
Lyon	32	
3s. 6d.		
<i>A Musical Zoo.</i> Saint-George ...	3	
<i>Balfe: His Life and Works</i> ...	12	
Beethoven's Pianoforte Sonatas		
Explained. Elterlein	7	
Beethoven's Symphonies Discussed. Teetgen	7	
Beethoven's Symphonies Explained. Elterlein ...	7	
Deeper Sources. Goddard ...	5	

3s. 6d. (continued).—	page	2s.	page
Early English Organ Builders.		<i>A Musical Zoo.</i> Saint-George	3
Rimbault	21	Art of Holding the Violin	35
Great Violinists and Pianists.		Art of Modulating. Banister	32
Ferris	9	Art of Tuning the Pianoforte.	
History of Pianoforte Music.		Smith	25
Fillmore	18	Catechism of Musical History.	
How to Make a Violin. Broad-		Crowest	18
house	35	Cherubini. Crowest	11
How to Play Chopin. Kleczynski	6	<i>Choir Attendance Register</i>	43
How to Play from Score. Fétis	19	<i>Chronometrical Chart of Musical</i>	
How to Understand Wagner's		<i>History.</i> Harris	17
"Ring." Kobbe	41	<i>Compend of Musical Knowledge.</i>	
Judaism in Music. Wagner	41	Baker	2
Life of Beethoven. Nohl		Elementary Music. Paige	30
<i>Modal Accompaniment of Plain</i>		Exercises in Figured Bass. Lyon	23
<i>Chant.</i> Evans		Future of Musio. Laloy	5
Modern Organ Tuning. Smith		<i>Gipsy Music.</i> Parker	4
Mozart's "Don Giovanni" Com-		Harmonising. Banister	28
mentary. Hutchinson		Harmony. Colberg	29
Piano Touch. Johnstone	27	<i>History of the Harp.</i> Thomas	15
<i>Rise of Military Music.</i> Farmer	16	<i>How to Attain the Singing</i>	
Verdi: <i>Man and Musician</i>	9	<i>Voice.</i> Broad	37
Vocal Science and Art. Gib	37	How to Memorize Music. Ken-	
		yon	31
		How to Play the Fiddle. Gress-	
3s.		well	34
Exercises in Vocal Score Read-		How to Repair Violins. Com-	
ing. Lyon	28	mon	34
Structure and Preservation of		<i>Lesson to Performers on the Vi-</i>	
the Violin. Otto		<i>olin.</i> Tartini	33
		Musical Analysis. Banister	32
		<i>Music-Drama of the Future.</i>	
2s. 9d.		Boughton and Buckley	7
<i>Violinist's Dictionary.</i> Emery	34	Notes on Conducting. Croger	20
		<i>Pedal Organ.</i> Casson	21
2s. 6d.		<i>Physical Development and Voice</i>	
Advice to Violin Students.		Production. Adams	59
Ritchie		Piano Teaching. Le Couppey	25
Artist at the Piano. Wood-		Purell. Cummings	11
house		600 Questions, etc. Palmer	28
Art of Modulating. Banister		<i>Recollections Wagner.</i> Lesimple	41
Art of Modulation. Zocler		Some Continental Organs. Wedge-	
Bach Letters		wood	22
Chats with Violinists. Ritchie		System of Study of Scales and	
Chinese Music, etc. Green	4	Chords. Westbrook	27
Choir Attendance Register		Technics Violin. Courvoisier	36
Chopin: <i>From his Diary</i>		Throat. Ward	37
English Glee and Madrigal		<i>Three Impressions of Bayreuth.</i>	
Writers. Barrett		Koenig	41
<i>History of Hungarian Music</i>		Training Boys' Voices. Fleming	38
How to Compose. Evans		Vamping Tutor. Taylor	25
How to Harmonize Melodies.		Violin. Abele	35
Brider		<i>Violin and Old Violin Makers.</i>	
Information for Players of Bow		Clarke	35
Instruments. Hepworth		Violin Manufacture in Italy.	
Manual of Musical History		Schebek	34
<i>Masonic Musical Service Book.</i>		Vocal Expression. Gib	37
Linekar		Weber. Benedict	13
Organ from Within. Broadhouse			
Purity in Musio. Thibaut			
Sixty Years of Musio			
Smart's Organ Compositions An-			
alyzed. Broadhouse	23		
Songs from the Ravel. Austin	45		
Steps in Harmony. Sibley	28		
Technical Study in Pianoforte		1s. 6d.	
Playing. Ehrenfechter	26		
Templeton and Malibran	12	<i>Artist at the Piano.</i> Wood-	
Value of Old Violins. Polonaski	33	house	24
Wagner's Teachings by Analogy.		Chinese Music, etc. Green	4
Evans	40	<i>Choir Attendance Register</i>	43
		<i>Chopin: From his Diary</i>	11
		Deppe Finger Exercises	25

1s. 6d. (continued).—	page	1s. (continued).—	page
Elementary Musie. Westbrook	30	<i>Three Impressions of Bayreuth.</i>	page
<i>How to Compose.</i> Evans	29	Koenig	41
<i>Masonic Musical Service Book.</i>		Throat. Ward	37
Linekar	44	Transposition at Sight. Nichol	31
<i>Pianoforte Scales.</i> Rock	25	Twelve Lessons on Breathing	39
Transposition at Sight. Nichol	31	Twenty Lessons on the Voice	38
1s.		<i>Violin and Old Violin Makers.</i>	
Art of Holding the Violin	35	Clarke	35
<i>Bayreuth and Munich.</i> Black- burn	... ...	Violin Manufacture in Italy.	
<i>Birth of Arthur.</i> Buckley	... ...	Schebek	34
<i>Catechism of Musical History.</i>	... ...	Woman as a Musician. Ritter	7
Crowest	18	9d.	
<i>Catechism of Part-Singing.</i> Hiles	38	Counterpoint. Hirst	30
<i>Chronometrical Chart of Musical History.</i> Harris ... ...	... ...	Elementary Musie. Part II.	
<i>Dict. of Musical Terms.</i> Buck	... ...	Paige	30
<i>Dictionary of 4,000 British Musi- cians.</i> Crowest ... ...	... ...	Wagner's "Ring." Kilburn	41
Elementary Music. Westbrook	30	6d.	
Exercises for Choristers. Fleming	38	Accomp. to the Psalms. Webb	44
<i>Future of Music.</i> Laloy	5	<i>Book of Chords.</i> Needham	32
<i>Gipsy Music.</i> Parker	4	<i>César Franck.</i> Hinton	11
Harmony. Colberg	29	<i>Dictionary of 4,000 British Musi- cians.</i> Crowest	12
History Dulwich College Organ	22	Dict. of Musical Terms. Buck	29
<i>How to Attain the Singing Voice.</i> Broad	... ...	Elementary Musie. Part I. Paige	30
How to Memorize Music. Ken- yon	... ...	Facts about Fiddles. Broadhouse	33
How to Play the Fiddle. Gress- well	... ...	How to Manage a Choral Society.	
How to Play Well-Known Piano Solos. First Series. Wilkinson	26	Kilburn	39
—— Second Series. Wilkinson	26	How to Sing an English Ballad.	
—— Third Series. Wilkinson	26	Philp	39
<i>How to Study the Pianoforte Works of Beethoven.</i> Westerby	24	<i>How to Study the Pianoforte Works of Handel.</i> Westerby	24
How to Repair Violins. Common	34	<i>Ditto, C. P. Emanuel Bach and Haydn</i>	24
<i>Influence of Organ in History</i> ...	23	<i>Ditto, Scarlatti</i>	24
<i>In the Service of Art.</i> Nin	7	<i>Ditto, J. S. Bach</i>	24
<i>Lesson to Performers on the Vi- olin.</i> Tartini ... ...	... ...	<i>Ditto, Clementi</i>	24
Liszt. Martin	12	<i>Ditto, Mozart</i>	24
Modern Chords. Potter	28	How to Write Musie in Short- hand	31
<i>Modest Idylls.</i> Alfieri	45	Manuscript Music Books	43
Modulating. Banister	32	<i>Modern Chords.</i> Potter	28
<i>Musical Analysis.</i> Banister	32	National School of Opera.	
<i>Musical Festivals.</i> Boughton	4	Austin	45
Musical Hints to Clergymen.		Rudiments of Gregorian Music	30
Grover	39	Voice Production. Levien	39
Notes on Conducting. Croger	20	Wagner, a Sketch. Kilburn	41
Oratorio Vocal Scores	44	Wagner's "Parsifal." Kilburn	42
<i>Organ 50 Years Hence.</i> Burgess	21	4d.	
Past and the Future. Bridge	17	<i>Manuscript Music Book</i>	43
<i>Pedal Organ.</i> Casson	21	A Chat with Choral Singers.	
Pianoforte Teacher's Guide.		Sparrow	37
Plaidy	25	3d.	
Pianoforte Tutor	25	<i>Manuscript Music Book</i>	43
Place of Science in Music	7	Advice to Young Organists	21
<i>Recollections Wagner.</i> Lesimple	41	Music for Begrs. Whittingham	29
Reform in Organ Building. Cas- son	23	Rudiments Vocal Mus. Pattison	38
<i>Rudiments of Musie.</i> Howarth	2	Schumann's Rules and Maxims	8
600 Questions, etc. Palmer	28	Vocal Exercises. Westbrook	39
Scales and Chords. Westbrook	27	Arab Musie. Salvador-Daniel	2
<i>Sight Singing.</i> Rossington	3	Gluck and his Operas. Berlioz	2
Some Famous Songs. Ritter	39	How to Accompany. Evans	2
Technics of Violin Playing.		Romantic and Modern Musical Composers. Runciman	3
Courvoisier	36		

